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REAL ROCK BOOK

by K G Johansson



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INTRO

This is a collection with about 150 of the most loved and well known rock hits of all time -- from fifties rock'n'roll tunes to songs by Nirvana, Soundgarden, Guns'n'Roses and Tom Petty from the late 80's and early 90's.

For every song, you'll find the melody, chord changes and complete lyrics. You will also find either complete rhythm parts for all instruments (as in *Solsbury Hill*) or a "rhythm example", an example of a typical rhythm part (as in *Tush*). Important riffs (*Smoke On The Water*) and famous solos (*Midnight Hour*) are also included.

Most of these songs have been recorded several times -- many of them actually are the "evergreens" of rock -- and of course they can be played in different ways. There are songs that are almost always played more or less in the same way, like *Smells Like Teen Spirit*, but there's nothing wrong with coming up with your own version.

The written music is often somewhat simplified especially for vocals, the value of transcribing every little inflection or variation seems somewhat limited. You might consider the written music as a bare Christmas tree, which will be decorated by your own unique version. And if you want to copy some famous recording, it's better to do that directly from the recording in question.

Listen to the songs, check out the music and play the songs the way *you* want to play them!

For songs where the *form* seemed important, the form from one of the most famous recordings has been written out, with intro, solos and so on. That, too, is just suggestions. If it feels better to play the song with fewer verses or longer solos, just do so!

Most of the songs are written in the "right key" -- from some famous recording. If the song is transposed, the original key is indicated in the list of recordings.

Many of the songs were originally played by just one guitar, bass and drums. If you have keyboards and/or another guitar in your band, remember that it's almost always possible to have a rhythm guitar, strumming eighths:



Try such ideas and see what happens!

Here are some explanations for the written music.
Drums are written like this:



Chord rhythms are written with fat slashes -- check out guitar and keyboard above! You may voice the chords any way you like. Or again, listen to recordings!

This sign means "repeat the previous bar":



And this, of course, means "repeat two bars":



The word **SIMILE** in jazz and rocks means "keep playing in a similar fashion". **SIMILE** is used mostly for drum and rhythm guitar parts when there's a basic figure that might be varied in different ways.

Guitar is abbreviated "**GUIT**" or "**GTR**".

Keyboard is abbreviated "**KBD**".

Piano is "**PNO**", bass is "**BS**", and drums are "**DR**".

Typical sections of songs, or form parts, are
INTRO (introduction)

VERSE

PRE-CHORUS (often abbreviated to **PRE-CH**)

CHORUS (CH)

BRIDGE (also known as "middle eight")

SOLO

CODA (or **ENDING**)

"Now form a band". And remember, have fun!

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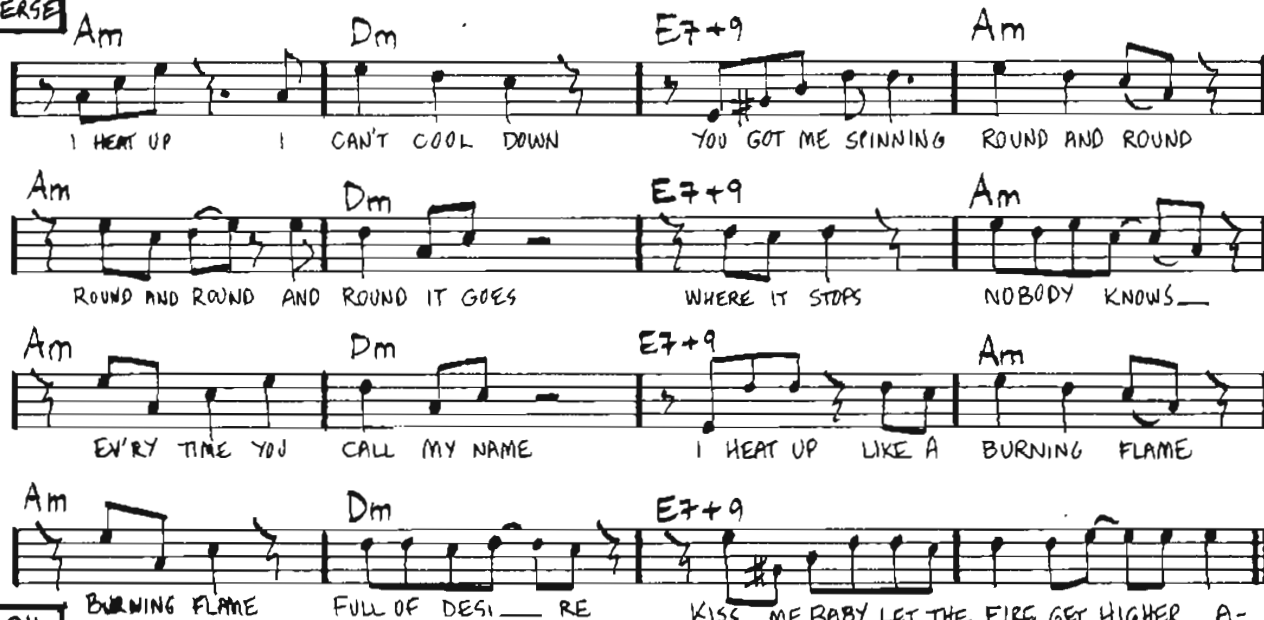
ABRACADABRA

- STEVE MILLER

INTRO



VERSE



CH



VERSE 2. You make me hot, you make me sigh, you make me laugh, you make me cry
Keep me burning for your love, with the touch of the velvet glove

(CHORUS)

VERSE 3. I feel the magic in your caress, I feel magic when I touch your dress
Silk and satin, leather and lace, black panties with an angel's face
I see magic in your eyes, I hear the magic in your sighs
Just when I think I'm gonna get away, I hear those words that you won't say

(CHORUS)

VERSE 4. Every time you call my name, I heat up like a burning flame
Burning flame, full of desire, kiss me baby, let the fire get higher

(Guitar solo – then fade on intro)

ABRACADABRA - rhythm

INTRO

KBD

Handwritten musical score for the Intro of 'Abracadabra'. The score is written for four staves: KBD (Keyboard), GTR (Guitar), BASS, and DR (Drums). The time signature is 4/4. The KBD staff shows a sequence of chords: Am, G, Am, G, Am. The GTR staff shows a sequence of chords: Am, G, Am, G, Am. The BASS staff shows a sequence of chords: Am, G, Am, G, Am. The DR staff shows a sequence of chords: Am, G, Am, G, Am. The word 'SMILE' is written in the bottom right corner of the DR staff.

SONG

Handwritten musical score for the Song of 'Abracadabra'. The score is written for four staves: KBD (Keyboard), GTR (Guitar), BASS, and DR (Drums). The time signature is 4/4. The KBD staff shows a sequence of chords: Am, Dm, E7+9, Am. The GTR staff shows a sequence of chords: Am, Dm, E7+9, Am. The BASS staff shows a sequence of chords: Am, Dm, E7+9, Am. The DR staff shows a sequence of chords: Am, Dm, E7+9, Am. The word 'SMILE' is written in the bottom left corner of the DR staff.

ALL DAY AND ALL OF THE NIGHT

-RAY DAVIES

1. I'M NOT CONTENT TO BE WITH YOU - IN THE DAY - TIME
 2. BELIEVE THAT YOU AND ME - LASTFORE - VER

GIRL, I WANT TO BE WITH YOU - ALL OF THE TIME
 YEAH, ALL DAY AND NIGHTTIME YOURS - LEAVE ME NEVER

ON - LY TIME I FEEL AL - RIGHT IS BY YOUR - SIDE

GIRL, I WANT TO BE WITH YOU - ALL OF THE - TIME ALL DAY AND ALL OF THE NIGHT

ALL DAY AND ALL OF THE NIGHT

ALL DAY AND ALL OF THE NIGHT

- GUITAR SOLO

- REPEAT 2nd VERSE

RHYTHM EXAMPLE

G F Bb G F

G F Bb G F

G F Bb G F

-PAUL RODGERS/
ANDY FRASER

ALL RIGHT NOW

INTRO

GTR A D/A A D/A A

DR

SIMILE (throughout!)

THERE SHE

VERSE

A D/A A D/A A (cont. simile)

STOOD IN THE STREET SMI — LING FROM HER HEAD DOWN TO HER FEET I SAID
HOME TO MY PLACE WATCH — ING EV'RY MOVE ON HER FACE SHE SAID

HEY! WHAT IS THIS? NOW BABY MAYBE MAY — BE SHE'S IN NEED — OF A KISS I SAID
LOOK WHAT'S YOUR GAME BABY ARE — YOU TRYIN' TO PUT ME IN SHAME I SAID

HEY! WHAT'S YOUR NAME BABY? MAY — BE WE CAN SEE THINGS THE SAME NOW DON'T YOU
SLOW! DON'T GO SO FAST DON'T — YOU THINK THAT LOVE CAN LAST SHE SAID

WAIT LOVE? OR LORD HESITATE — LET'S MOVE — BEFORE THEY RAISE THE PARKING RATE
LOVE? LORD ABOVE! NOW — YOU TRY TO TRICK ME IN LOVE

CH

ALL RIGHT NOW BA — BY IT'S ALL — RIGHT NOW

GTR: A G/A D/A A (cont. simile)

BASS:

ALL RIGHT NOW BA — BY IT'S ALL — RIGHT NOW

A G/A D/A A

ALL RIGHT NOW BA — BY IT'S ALL — RIGHT NOW

1 2 SOLO A G D E

(PLAY INTRO) I TOOK HER (bass line) REPEAT CHORUS!

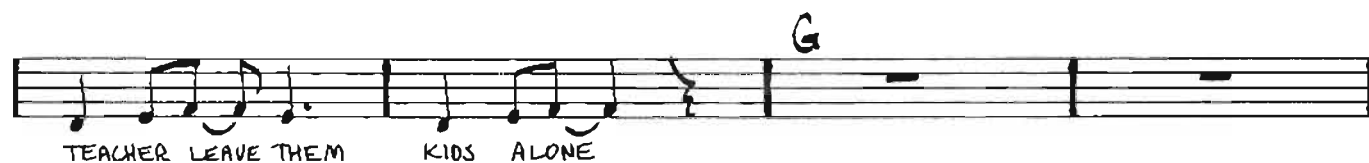
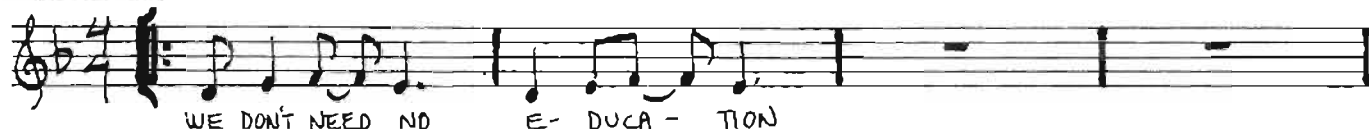
1 2 SOLO A G D E

ANOTHER BRICK IN THE WALL

- ROGER WATERS

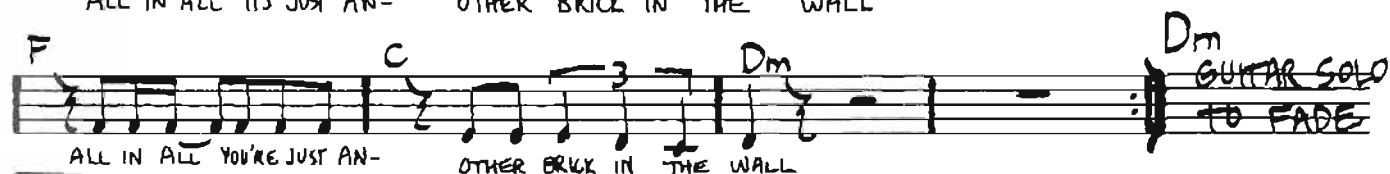
VERSE

Dm



CHORUS

HEY TEACHER LEAVE THEM KIDS ALONE



Dm GUITAR SOLO TO FADE

RHYTHM EXAMPLE

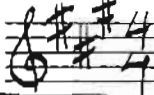
CHORUS

GUITAR	(PLAY MELODY)		
GUIT.			
BASS			
DRUMS			

Labels in the Rhythm Example section: Dm, F, C, SIMILE, SIMILE, SIMILE.

- TOM
PETTY

A

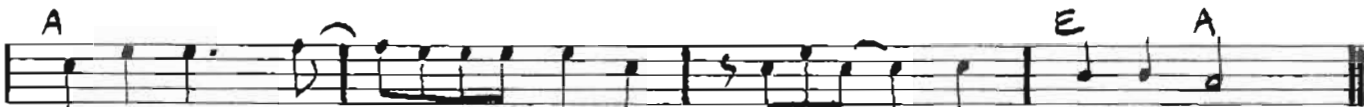


A



S

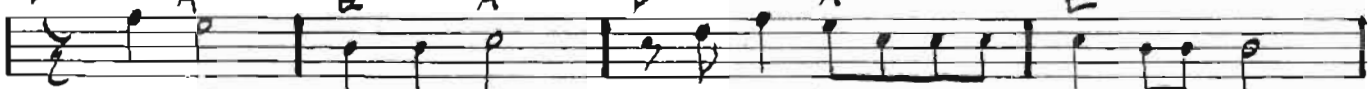
A



5

A.

D

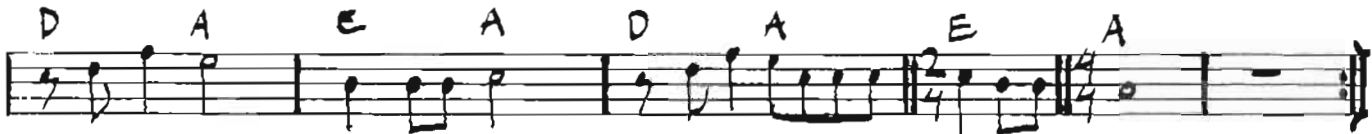


OH YEN

I'M ALL RIGHT

I JUST FEEL A LITTLE

LONE- LY TONIGHT



I'm O-KAY MOST OF THE TIME I JUST FEEL A LITTLE LONELY TO-NIGHT

AFTER REPEAT:

INSTRUMENTAL CHORUS

- REPEAT 2nd VERSE $\frac{1}{2}$ CHORUS

— ENDING=



LO - NELY TO - NIGHT

RHYTHM EXAMPLE

GUIT.

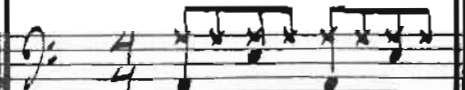


A

BASS



DRUMS



ANOTHER ONE BITES THE DUST - JOHN DEACON

INTRO

BASS Em Am (3 x)

DRUMS

SMILE

VERSE

BASS (+UNISON GTR.) Em Am

STEVE WALKS WARILY DOWN THE STREET WITH THE BRIM PULLED WAY DOWN LOW
HOW DO YOU THINK I'M GONNA GET ALONG WITH OUT YOU WHEN YOU'RE GONE?
PLENTY OF WAYS YOU CAN HURT A MAN AND BRING HIM TO THE GROUND YOU
YOU CAN

BASS (+UNISON GTR.) Em Am

AIN'T NO SOUND BUT THE SOUND OF HIS FEET; MA- CHINE GUN'S READY TO GO ARE YOU
TAKING ME FOR EVERY THING THAT I HAD AND KICKED ME OUT ON MY OWN ARE YOU
BEAT HIM YOU CAN CHEAT HIM YOU CAN TREAT HIM BAD AND LEAVE HIM WHEN HE'S DOWN BUT I'M

SMILE

C G C G

READY HEY ARE YOU READY FOR THIS ARE YOU HANGING ON THE EDGE OF YOUR SEAT?
HAPPY? ARE YOU SATISFIED? HOW LONG CAN YOU STAND THE HEAT?
READY YES I'M READY FOR YOU I'M STANDING ON MY OWN TWO FEET

C G Am B

OUT OF THE DOOR WAY THE BULLETS RIP TO THE SOUND OF THE BEAT
RE-PEATING THE SOUND OF THE BEAT

CHORUS

Em Am Em Am

AN- OTHER ONE BITES THE DUST AN- OTHER ONE BITES THE DUST AND AN-

SIMILE

Em Am F#m

OTHER ONE GONE AND ANOTHER ONE GONE AN- OTHER ONE BITES THE DUST HEY! I'M GONNA GET YOU TOO AN-

SIMILE

B 4x 8x 6x

OTHER ONE BITES THE DUST (GTR) (HANDCLAPS) SMILE (6: AN-)

OTHER ONE BITES THE DUST AN- (HANDCLAPS)

REPEAT INTRO + VERSE TO CODA

Em Am C G C G

VERSE RIFF + GUITAR! VERSE RIFF CONT.

C G Am B Em

xxxx

ARE YOU GONNA GO MY WAY?

INTRO 1

GTR (Em7)

REPEAT THESE 4 BARS IN INTRO - NOT ON REPEAT!

INTRO 2

REPEAT THESE 4 BARS IN INTRO - NOT ON REPEAT!

VERSE

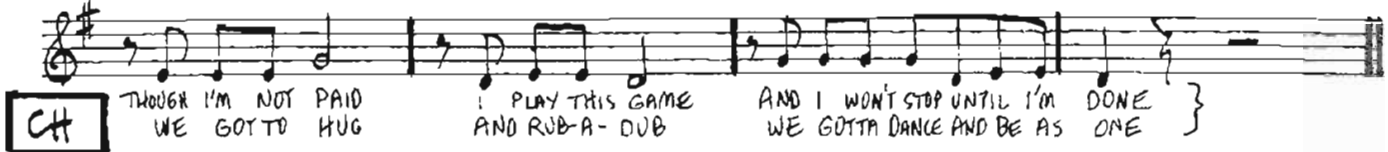
1. I WAS BORN LONG A- GO I AM THE CHOSEN, I'M THE ONE
2. I DON'T KNOW WHY WE ALWAYS CRY THIS WE MUST LEAVE AND GET UN- DONE

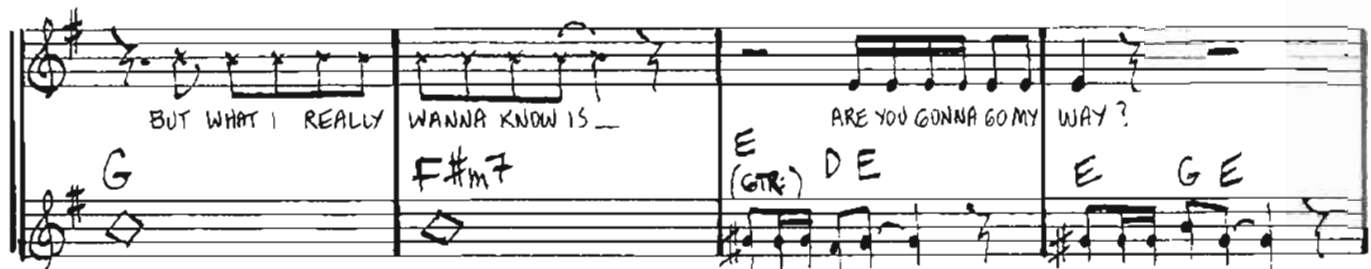
Em7

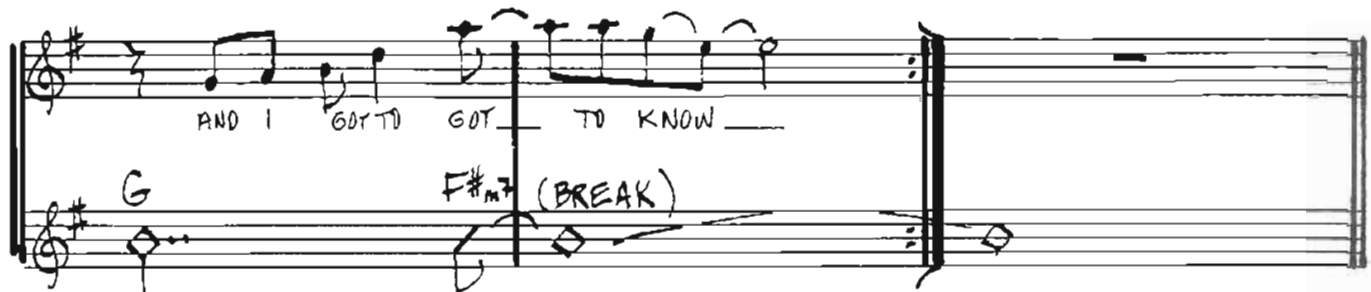
I HAVE COME TO SAVE THE DAY AND I WON'T LEAVE UNTIL I'M DONE
WE MUST ENGAGE AND RE-ARRANGE AND TURN THIS PLANET BACK TO ONE

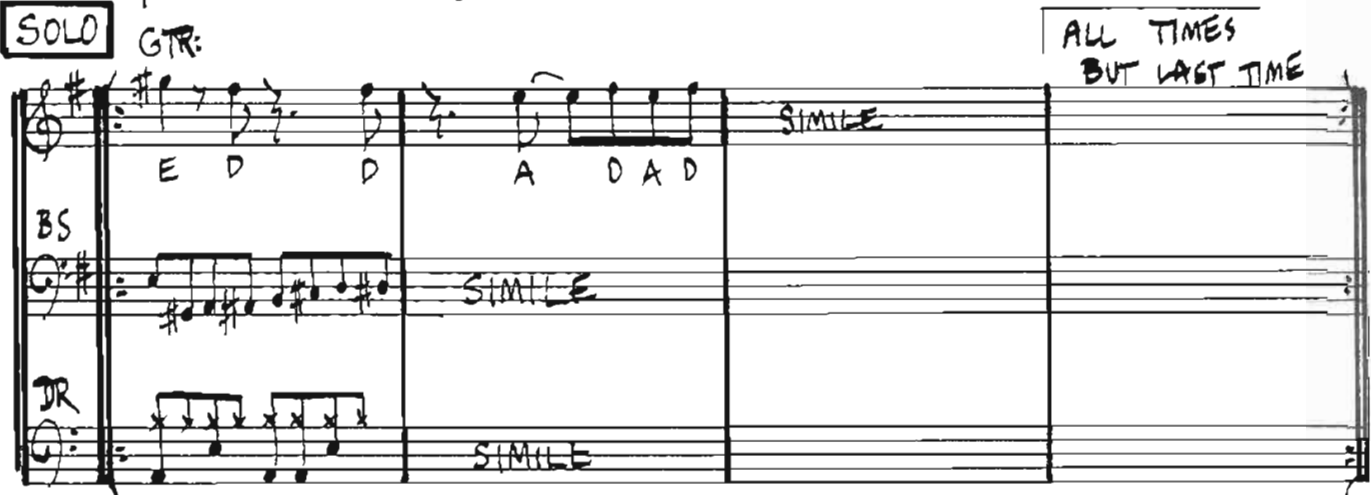
SO THAT'S WHY YOU GOT TO TRY YOU GOTTA BREATHE AND HAVE SOME FUN
SO TELL ME WHY WE GOT TO DIE AND KILL EACH OTHER ONE BY ONE

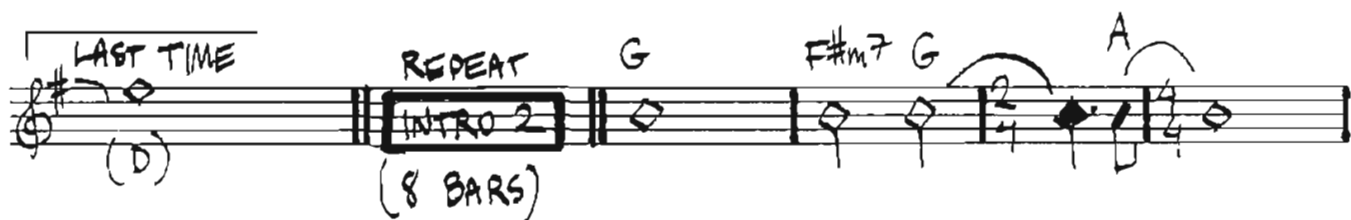
Em7

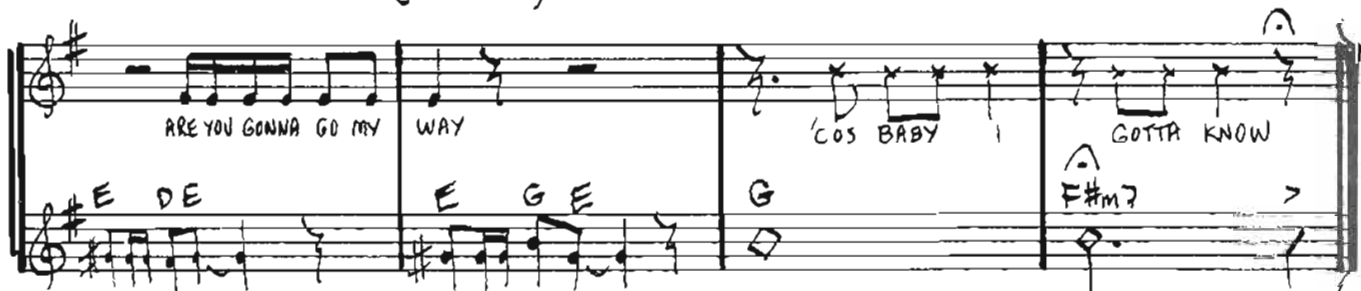
CH 
THOUGH I'M NOT PAID I PLAY THIS GAME AND I WON'T STOP UNTIL I'M DONE }
WE GOT TO HUG AND RUB-A-DUB WE GOTTA DANCE AND BE AS ONE }


BUT WHAT I REALLY WANNA KNOW IS ARE YOU GONNA GO MY WAY?
E (GTR) D E E G E


AND I GOT TO GOT TO KNOW
G F#m7 (BREAK)

SOLO 
GTR: E D D A D A D SIMILE
BS SIMILE
DR SIMILE
ALL TIMES BUT LAST TIME


LAST TIME REPEAT G F#m7 G A
(D) **INTRO 2**
(8 BARS)


ARE YOU GONNA GO MY WAY 'COS BABY I GOTTA KNOW
E DE E G E G F#m7

- STEVIE WINWOOD/
WILL JENNINGS

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 2/4. The melody begins with a quarter note G4 (labeled 'A' above), followed by a quarter note A4 (labeled 'D' above), then a quarter note B4, and a quarter note C5. The staff ends with a double bar line and a repeat sign (two dots and a slash) with a '2' above it, indicating a second ending.

A D A E A D

HAD TO TAKE IT SLOWLY— JUST TO MAKE THE GOOD PARTS LAST
HOPE THAT YOU'RE STILL OUT THERE AND YOU'RE LIKE YOU USED TO BE—

BUT WHEN YOU'RE BORN TO RUN IT'S SO
WELL HAVE OURSELVES A TIME AND WE'

A E A D A E
 HARD TO JUST SLOW DOWN DANCE TILL THE MORNING SUN
 SO DON'T BE SURPRISED TO SEE ME BACK IN THAT BRIGHT PART OF TOWN I'LL BE
 AND WE'LL LET THE GOOD TIMES COME IN AND WE WON'T STOP TILL WE'RE DONE WE'LL BE

Handwritten musical notation for the chorus of "Back in the High Life Again" by Al Green. The notation is on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in a simple, accessible style. Chords are indicated above the staff: A, Bm, A/C# D, A/E, E, 1.A, and E. The lyrics are written below the staff, aligned with the notes. The chorus consists of two lines of lyrics: "BACK IN THE HIGH LIFE A-GAIN" and "ALL THE DOORS I CLOSED ONE TIME WILL OPEN UP AGAIN". A second line of lyrics, "ALL THE EYES THAT WATCHED ME ONCE WILL SMILE AND TAKE ME", is written below the first line. The final note of the melody is a whole note E, followed by a double bar line and the text "I'LL BE".

2. A $\frac{9}{4}$ A D A E A D A

IN AND I'LL DRINK AND DANCE WITH ONE HAND FREE LET THE WORLD BACK INTO ME OH I'LL BE A SIGHT TO SEE

Handwritten musical notation for the chorus of "Back in the High Life" by The Police. The notation is on a single staff with a key signature of one sharp (F#). The melody consists of: A/C# (quarter), D (quarter), A/E (quarter), a bar line, E (half), a double bar line, A (quarter), and another double bar line. Below the staff, the lyrics are: "BACK IN THE HIGH" under the first three notes, "LIFE" under the E note, "A-" under the A note, and "GAIN" under the final A note. To the right of the staff, the word "REPEAT" is written. Further right are three boxes labeled "INTRO", "VERSE", and "CH".

REPEAT VERSE (INSTRUMENTAL) - CHORUS

BACK IN THE HIGH LIFE - rhythm examples

INTRO-VERSE

MANDOLIN

AD LIB

KBD

(VOICINGS:)

A D A D A A A

A E A E A E A A

BASS

DR

SIMILE

SIMILE

CH

(AD LIB)

SIMILE

A Bm7 A/C# D A/E E A E

SIMILE

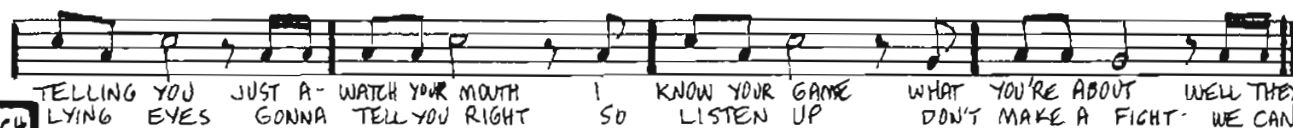
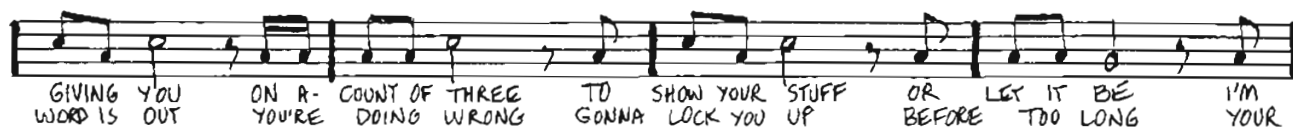
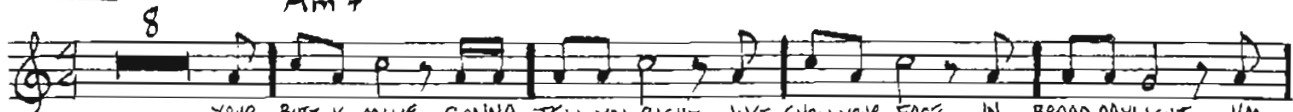
INTRO

VERSE

BAD

-MICHAEL JACKSON

Am7

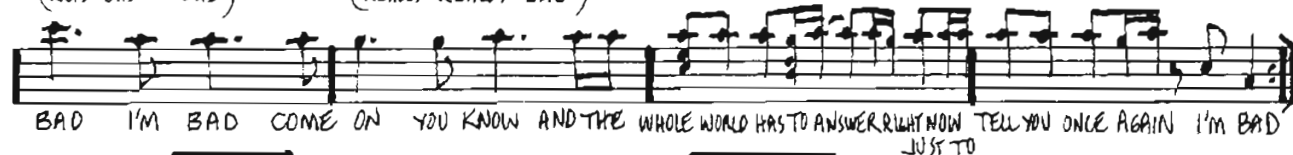
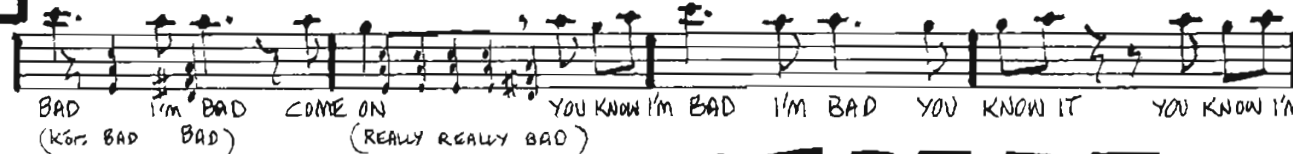


PRE-CH



SAY THE SKYS THE LIMIT AND FOR ME THAT'S REALLY TRUE BUT MY FRIEND YOU HAVE SEEN NOTHING JUST WAIT TILL I GET THRU BECAUSE I'M
CHANGE THE WORLD TOMORROW WE CAN MAKE A BETTER PLACE IF YOU DON'T LIKE WHAT I'M SAYING THEN WON'T YOU SLAP MY FACE BECAUSE I'M

CH



ORGAN

VERSE

PRE-CH



ORGAN IN CH

BASS IN CH



BAD MOON RISING

-JOHN FOGERTY

VERSE

1. I SEE
2. I HEAR
3. HOPE YOU

THE TROUBLE
ARE END IS
QUITE PREPARED TO

BAD MOON
HURRICANES
GOT YOUR THINGS TO-

A- RISING
A- BLOWING
GETHER

I SEE
KNOW
HOPE YOU

THE TROUBLE
ARE END IS
QUITE PREPARED TO

BAD MOON
HURRICANES
GOT YOUR THINGS TO-

A- RISING
A- BLOWING
GETHER

I SEE
FEAR
LOOKS LIKE

WE'RE EARTH-
RIVERS IN FOR

QUAKES AND
OVER-
NASTY

LIGHTNING
FLOWING
WEATHER

I SEE
HEAR
ONE EYE

THE IS
BAD VOICE OF

TIMES TO-
RAGE AND
FOR AN

DAY RUIN
EYE

DON'T GO 'ROUND TO- NIGHT IT'S BOUND TO TAKE YOUR LIFE

THERE'S A BAD MOON ON THE RISE

GUITAR

BASS

DRUMS

BALLROOM BLITZ

INTRO

8
(DRUMS) ARE YOU READY STEVE! A-HA! ANDY? YEAH! MICK? OKAY! ALLRIGHT, LET'S GO!

E 8 **VERSE** A
(BAND) WELL IT'S BEEN GETTING SO HARD LIVING WITH THE THINGS YOU DO TO
REACHING OUT FOR SOMETHING TOUCHING NOTHING'S ALL I EVER

E
ME DO A - HA HA MY

A
DREAMS ARE GETTING SO STRANGE I'D LIKE TO TELL YOU EVERY - THING I
SOFTLY CALL YOU O - VER WHEN YOU APP-PEAR THERE'S NOTHING LEFT OF

E
SEE YOU A - HA HA I SEE A
NOW THE

PRE-CH

(DRUMS ONLY)
MAN AT THE BACK AS A MATTER OF FACT HIS EYES ARE AS RED AS THE SUN AND THE
MAN IN THE BACK IS READY TO CRACK AS HE RAISES HIS HANDS TO THE SKY AND THE

GIRL IN THE CORNER THAT NO ONE IGNORES SHE THINKS SHE'S THE PASSIONATE ONE
GIRL IN THE CORNER IS EVERYONE'S MOANER SHE CAN KILL YOU WITH A WINK OF HER EYE

E F#
YEH YEH YEH YEH 'T WAS LIKE LIGHTNING EVERYBODY WAS
YEH YEH 'T WAS E - LECTRIC SO FRANTIC'LY

A C# F#
FIGHTING AND THE MUSIC WAS SOOTHING EVERYBODY WAS
HECTIC AND THE BAND STARTED LEAVING COS THEY ALL STOPPED

CH

GROOVIN' BREATHIN' YEH YEH YEH YEH AND THE

F# A B E
MAN IN THE BACK SAID EVERYONE ATTACK AND IT TURNED INTO A BALLROOM BLITZ AND THE

Handwritten musical notation for a song. The key signature is F# (one sharp). The melody is written on a single staff with lyrics underneath. Chords are indicated by letters A, B, E, D, and D# above the staff.

GIRL IN THE CORNER SAID BOY I WANNA ROCK IT IT WILL TURN INTO A BALLROOM BLITZ BALL ROOM

BLITZ BALL ROOM BLITZ BALL ROOM

BLITZ BALL ROOM BLITZ

E BREAK (GUITAR ONLY) (BAND)

SOLO - THEN D.S. \$!

RHYTHM EXAMPLE

VERSE

Handwritten musical notation for the Verse section. It features three staves: GTR (Guitar), BASS, and DR (Drums). The key signature is F#.

GTR

BASS E

DR

SMILE

CHORUS

Handwritten musical notation for the Chorus section. It features two staves: GTR and BASS. The key signature is F#.

GTR

BASS

SMILE

BASKET CASE

GREEN DAY
(B. ARMSTRONG
T. WRIGHT III
M. PRITCHARD)

VERSE

DO YOU HAVE THE TIME TO LISTEN TO ME WHINE
 I WENT TO A SHRINK TO A- NA- LYSE MY DREAMS A- SHE
 BOUT NOTHING AND EVE- RY- THING ALL AT ONCE
 SAYS IT'S LACK OF SEX THAT'S BRINGING ME DOWN
 I AM ONE OF THOSE ME- LO- DRA- MATIC FOOLS NEU-
 I WENT TO A WHORE HE SAID MY LIFE'S A BORE AND
 RO- TIC TO THE BONE NO DOUBT ABOUT IT
 QUIT MY WHINING 'COS IT'S BRINGING HER DOWN

PRE-CH

SOMETIMES I GIVE MY- SELF THE CREEPS
 SOMETIMES MY MIND PLAYS TRICKS ON ME IT

CH

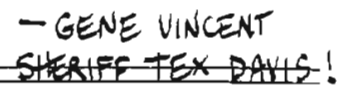
ALL KEEPS ADDING UP I THINK I'M CRACKIN' UP AM
 I JUST PARA- NOID I'M JUST STONED
 B5 C#5 B5 E5 B5 C#5 B5 E5

BRIDGE

GRASPING TO CON- TROL SO I BETTER HOLD ON
 (Instrumental Verse!)

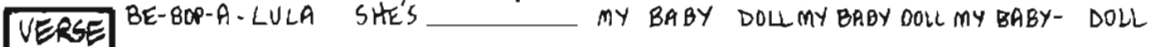
DRUMS

BS/OTR

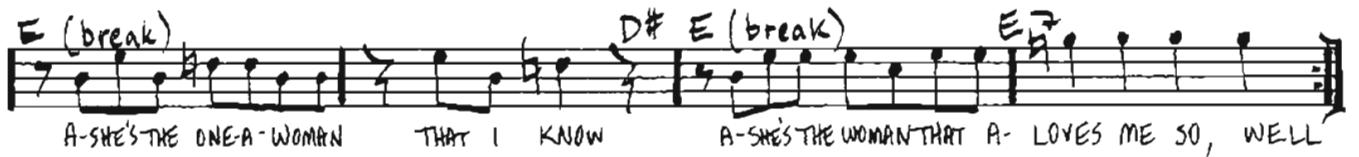


WELL BE-BOP-A-LULA SHE'S MY BABY BE-BOP-A-LULA I DON'T MEAN MAYBE

BE-BOP-A-LULA SHE'S MY BABY BE-BOP-A-LULA I DON'T MEAN MAYBE



Handwritten musical notation for the chorus of "She's the Woman" by The Beatles. The melody is written on a single staff with a key signature of one flat (Bb). The notes are: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D#4 (quarter), E4 (quarter), D#4 (quarter), C#4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D#4 (quarter). Above the staff, "E (break)" is written above the first E and "D# E (break)" is written above the D# and E notes. Below the staff, the lyrics are written in two lines: "SHE'S THE WOMAN IN-A RED BLUE JEANS" and "SHE'S THE WOMAN THAT'S A- GOY THAT BEAT" for the first line, and "A-SHE'S THE WOMAN THAT'S THE QUEEN OF THE TEENS" and "A-SHE'S THE WOMAN WITH THE FLYING FEET" for the second line.



GTR



23

BLACK MAGIC WOMAN

- PETER GREEN

GOT A BLACK MAGIC WOMAN GOT A BLACK MAGIC

WOMAN I GOT A BLACK MAGIC WOMAN GOT ME SO BLIND I CAN'T

SEE THAT SHE'S A BLACK MAGIC WOMAN, SHE'S

TRYIN' TO MAKE A DEVIL OUT OF ME (TURN YOUR BACK ON ME)

Don't turn your back on me baby
Don't turn your back on me baby
Yes, don't turn your back on me baby
Stop messin' round with your tricks
Don't turn your back on me baby
You just might pick up my magic sticks

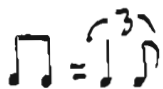
Got your spell on me baby
Got your spell on me baby
Yes, you got your spell on me baby
Turning my heart into stone
I need you so bad, magic woman,
I just can't leave you alone

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS



BLUE SUEDE SHOES

-CARL PERKINS

VERSE

F7 break:

WELL IT'S ONE FOR THE MONEY, TWO FOR THE SHOW, THREE TO GET READY NOW GO CAT GO, BUT

DO NOT YOU STEP ON MY BLUE SUEDE SHOES YOU CAN

VERSE

DO ANY-THING BUT LAY OFF OF MY BLUE SUEDE SHOES WELL YOU CAN

KNOCK ME DOWN BURN MY HOUSE STEP IN MY FACE STEAL MY CAR SLANDER MY NAME ALL OVER THE PLACE
DRINK MY LIQUOR FROM AN OLD FRUIT JAR

DO ANY-THING THAT YOU WANT TO DO BUT UH-UH HONEY, LAY OFF OF MY SHOES

Bb7 (band)

DO NOT YOU STEP ON MY BLUE SUEDE SHOES YOU CAN

DO ANY-THING, BUT LAY OFF OF MY BLUE SUEDE SHOES WELL YOU CAN
WELL IT'S A

F7 komp

BLUE BLUE BLUE SUEDE SHOES WELL IT'S A

BLUE BLUE BLUE SUEDE SHOES, YOU CAN

(TO \$)

GUITAR F F6 F

BASS F7

DRUMS

BORN IN THE U.S.A.

- BRUCE
SPRINGSTEEN

VOX **A** A

BORN DOWN IN A DEAD MAN'S TOWN THE FIRST KICK I TOOK WAS WHEN I HIT THE GROUND

DRUMS 8

D

END UP LIKE A DOG THAT'S BEEN BEAT TOO MUCH - TILL YOU SPEND - HALF YOUR LIFE JUST COVERING UP

(CHORUS) **A**

BORN IN THE U. S. A. I WAS BORN IN THE U. S. A. I WAS

D

BORN IN THE U. S. A. - BORN IN THE U. S. A. - (FILL)

- B** Got into a little hometown jam, so they put a rifle in my hand
Sent me off to a foreign land, to go and kill the yellow man
./ Born in the U.S.A., I was born in the U.S.A. ./
- Come back home to the refinery, hiring man says, "Son, if it was up to me"
Went down to see my V.A. man, he said, "Son, don't you understand now"
(8 bars pause in vocals)
- Had a brother at Khe Sahn, fighting off the Viet Cong
They're still there, he's all gone (2 bars pause)
- He had a woman he loved in Saigon, I got a picture of him in her arms now
(4 bars pause in vocals)
- A** Down in the shadow of the penitentiary, out by the gas fires of the refinery
I'm ten years burning down the road, nowhere to run, ain't got nowhere to go
- B** ./ Born in the U.S.A., I was born in the U.S.A. ./

BORN IN THE U.S.A. - rhythm

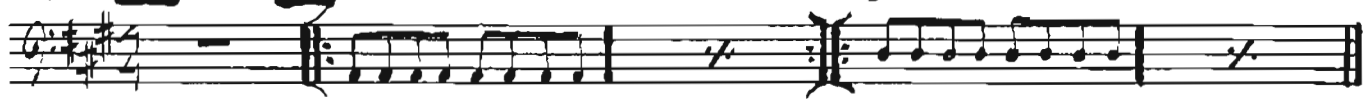
KEYBOARD (throughout)



GUITAR [A] [B] A



BASS [A] [B] A



DR [A] [B]



BRUCE SPRINGSTEEN.

Sony Music

CAROL

-CHUCK BERRY

INTRO-CH

VOX

OH, CAR-

GTR

BAND

C7 F7 C7 (FILL →)

VOX

OL, DON'T LET HIM STEAL YOUR HEART AWAY I'M GON-

GTR

(FILL, E.G.)

KBD F7 C7

BASS

DR

SIMILE

G7 C7

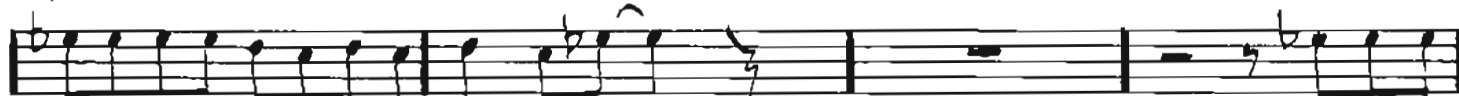
- NA LEARN TO DANCE IF IT TAKES ME ALL NIGHT AND DAY - CLIMB AND IF YOU

VERS C7

INTO MY MACHINE SO WE CAN CROUSE ON OUT WANNA HEAR SOME MUSIC LIKE THE BOYS ARE PLAY'N I KNOW A HOLD

SWINGIN' LITTLE JOINT WHERE WE CAN JUMP AND SHOUT TIGHT, PAT YOUR FOOT, DON'T LET HIM CARRY IT AWAY IT'S NOT TOO DON'T LET THE

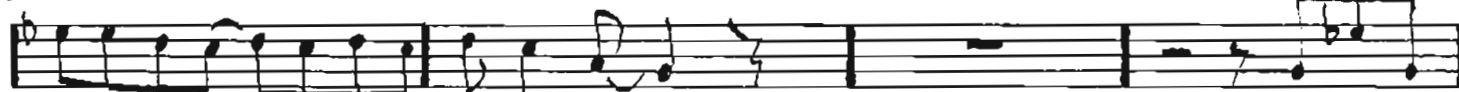
F7



FAR BACK OFF THE HIGHWAY NOT SO LONG A RIDE —
HEAT D- VERCOME YOU WHEN THEY PLAY SO LOUD —

YOU PARK YOUR
OH, DON'T THE

C7



CAR OUT IN THE OPEN, YOU CAN WALK INSIDE —
MUSIC INTRIGUE — YOU WHEN THEY GET A CROWD —

A LITTLE
IF YOU

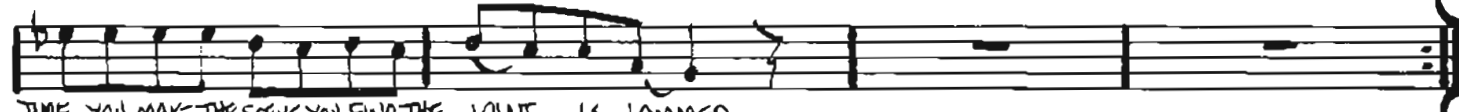
G7



CUTIE TAKES YOUR HAND 'N' YOU CAN THANK HER, MA'AM
CAN'T DANCE I KNOW YOU WISH YOU COULD

YEAH, EVERY
I GOT MY

C7



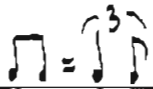
TIME YOU MAKE THE SCENE YOU FIND THE JOINT — IS JAMMED
EYES ON YOU, BABY, 'COS YOU DANCE SO GOOD

(SOLOS OVER INTRO-CHORUS)



CHUCK BERRY.

Foto: Sharon Smith/Pressens Bild



BOOM BOOM

~ JOHN LEE HOOKER

INTRO

GTR

F7

Musical notation for the Intro section, featuring GTR, Bass, and Drums (DR) parts. The GTR part includes a triplet of eighth notes. The Bass part includes a section labeled (ORGAN:). The Drums part includes a section labeled SIMILE.

(GTR) Bb7

F7

Musical notation for the GTR part of the Intro section, featuring a Bb7 chord and an F7 chord.

C7

Bb7

F7

VOX:

Musical notation for the Vox part of the Intro section, featuring a C7 chord, a Bb7 chord, and an F7 chord.

1. BOOM BOOM BOOM

VERSE

F7

Musical notation for the Verse section, featuring an F7 chord.

BOOM
HOW
WALK

GONNA SHOOT YOU RIGHT DOWN
MM MM MM MM
AND TALK THAT TALK

WAY OFF OF YOUR
I LOVE TO SEE YOU
AND WHISPER IN MY

Bb7

F7

Musical notation for the Verse section, featuring a Bb7 chord and an F7 chord.

FEET
STRUT
EAR

TAKE YOU HOME WITH
UP AND DOWN THE
TELL ME THAT YOU

ME
FLOOR
LOVE ME

PUT YOU IN MY
WHEN YOU'RE TALKING TO
LOVE THAT

C7

Bb7

F7

Musical notation for the Verse section, featuring a C7 chord, a Bb7 chord, and an F7 chord.

HOUSE
ME
TALK

BOOM BOOM BOOM BOOM
THAT BA-BY TALK
WHEN YOU TALK LIKE THAT

2. OW HOW HOW
3. WHEN YOU WALK THAT

BORN UNDER A BAD SIGN

-BOOKER T. JONES
WILLIAM BELL

CHORUS

D7



A7

G7

D7



AND IF IT WASN'T FOR BAD LUCK, I WOULDN'T HAVE NO LUCK AT ALL

VERSE

D7



VERSE 2: I can't read, I can hardly write
My whole life has been one big fight

VERSE 3: Wine and women, all I crave
Big-legged woman carry me to my grave

RHY. EXAMPLE

GTR

(FILLS - OR PLAY RIFF !)

BS D7

D7

A7

DR

CINNAMON GIRL

- NEIL YOUNG

INTRO

GTR

BASS

DRUMS

C D (unis.) F G C D (unis.) F

SIMILE

VERSE

VOX

GTR

BASS

DR.

HARMONY CONT. SIMILE

I WANNA LIVE — WITH A DREAMER OF PIC — TURES I

CINNAMON GIRL — RUN IN THE NIGHT — YOU

I COULD BE HAP- PY THE SEE US TOGET — HER

D Am C

SIMILE

SIMILE

SIMILE

REST OF MY LIFE — WITH A CHASIN' THE MOON — LIGHT MY

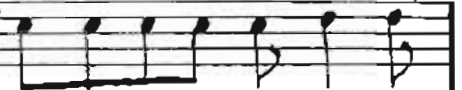
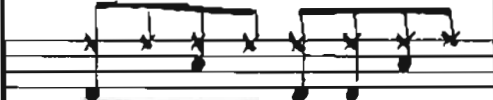
CINNAMON GIRL — CINNAMON GIRL —

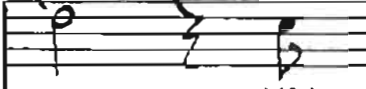
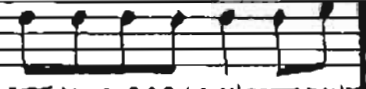
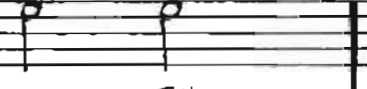
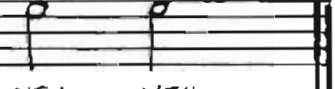
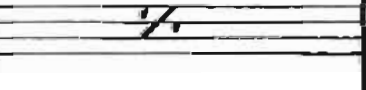
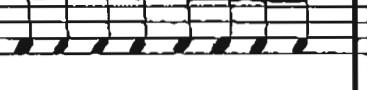
G F G C D (unis.) Am

SIMILE

REPEAT INTRO - VERSE - INTRO

BRIDGE

		
MA SEND ME MO-NEY NOW	I'M GONNA MAKE IT SOMEHOW	I NEED ANOT-HER CHANCE
	SIMILE	
	SIMILE	
	SIMILE	

			
YOU	SEE YOUR BABY LOVE TO DANCE	YEH	YEH YEH
Gm7		A7	
			
			

REPEAT VERSE (solo) - INTRO

CHANGE YOUR MIND

-NEIL YOUNG

VERSE

Am F Am F Osu.

1. WHEN YOU GET WEAK AND YOU NEED TO TEST YOUR WILL
 2. WHEN YOU'RE CONFUSED AND THE WORLD HAS GOT YOU DOWN
 3. YOU HEAR THE SOUND YOU WANT AROUND AND GET THE WORD
 4. THE MORNING COMES THERE'S AN ODOR IN THE ROOM

PRECH WHEN LIFE'S COMPLETE BUT THERE'S SOMETHING MISSING STILL
 WHEN YOU FEEL USED AND YOU JUST CAN'T PLAY THE CLOWN
 YOU SEE THE PICTURE CHANGING EVERYTHING YOU HEARD
 THE SCENT OF LOVE MORE THAN A MILLION ROSES BLOOM

DISTRACTING YOU FROM THIS MUST BE THE ONE YOU LOVE... MUST BE THE ONE WHOSE MAGIC TOUCH CAN CHANGE YOUR
 PROTECTING YOU FROM THIS
 DESTROYING YOU WITH THIS

C 3/4 Em Dm Fm
 MIND DON'T LET AN- OTHER DAY GO BY_ WITHOUT THE MAGIC

CHORUS G G/F C F
 TOUCH

C F C F
 DIST- RACTING YOU (CHANGE YOUR MIND) SUP-
 RE- VEALING YOU SOO-
 DEST- ROYING YOU EM-

C F C F
 PORTING YOU
 THING YOU
 BRACING YOU CON-
 PRO- TECTING YOU REC-
 PRO- TECTING YOU CON-

VINCING YOU (CHANGE YOUR MIND)
 TORING YOU
 FINING YOU

(CHORUS 3 IS DOUBLE. LYRICS SUNG FREELY!)

RHYTHM EXAMPLE

VERSE

PRE-CHORUS

CHORUS

Am F (G, F, C, Em) (Dm, Fm) (C, F)

Rhythm notation showing patterns for Verse, Pre-Chorus, and Chorus.

CROSSCUT SAW

- R. G. FORD
W. SANDERS
W. MOSS
C. WALKER
F. INGRAM

A7

I'M A CROSSCUT SAW JUST DRIVE ME ACROSS YOUR LOG I'M A

D7 A7

CROSSCUT SAW JUST DRIVE ME ACROSS YOUR LOG I'LL CUT YOUR

E7 D7 A7

WOOD SO EASY FOR YOU YOU CAN'T HELP BUT SAY "HOT DOG"!

VERSE 2: Now, some call me woodchoppin' Sam
Some call me woodcuttin' Bill
The last girl I cut the wood for,
you know, she want me back again
I'm a crosscut saw...

VERSE 3: I've got me a double-bladed axe
that really cuts good
But I'm a crosscut saw,
just bury me in your wood
I'm a crosscut saw...

GTR
FILLS

PIANO
(G/A A)

BASS

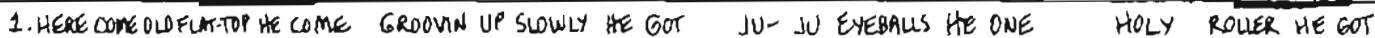
DR

-LENNON/McCARTNEY

D7+9



5403



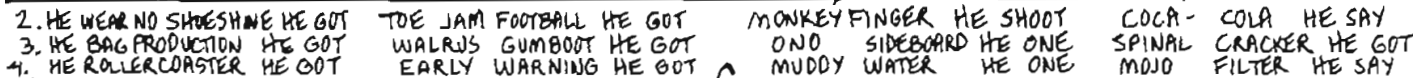
A



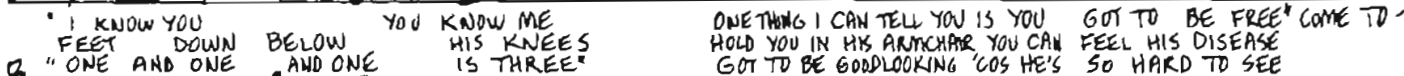
D7+a



SHO!



A



B

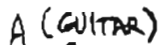
AND ONE

YOU KNOW ME
HIS KNEES
IS THREE"

ONE THING I CAN TELL YOU IS YOU GOT TO BE FREE' COME TO -
HOLD YOU IN HIS ARMCHAIR YOU CAN FEEL HIS DISEASE
GOT TO BE GOODLOOKING 'COS HE'S SO HARD TO SEE



D7-9 (PIANO)



ENDING JAM ON D7+0

INTRO

COME TOGETHER - rhythm

GTR

VERSE

SOLO

CROSSROADS

- ROBERT JOHNSON

(CREAM'S VERSION)

INTRO

GTR

BASS A7

DR C C O C C O (closed/open hi-hat)

SMILE

D7

(BASS)

A7

VOX: I WENT DOWN

E7

D7/F#

A7

VERSE

A7 D7 A7

TO THE CROSSROADS FELL DOWN ON MY KNEES DOWN -

D7 A7

TO THE CROSSROADS FELL DOWN ON MY KNEES

E7 D7/F# A7

ASKED THE LORD ABOVE FOR MERCY SAVE ME IF YOU PLEASE

VERSE 2:

I went down to the crossroads, trying to flag a ride ./.
Nobody seemed to know me, everybody passed me by

VERSE 3:

Well I'm going down to Rosedale, take my rider by my side ./.
We can still barrelhouse baby, on the riverside

(SOLO – two choruses)

VERSE 4 (som 3):

Well I'm going down to Rosedale, take my rider by my side ./.
We can still barrelhouse baby, on the riverside

(SOLO – three choruses)

VERSE 5:

You can run, you can run, tell my friendboy Willie Brown ./.
And I'm standing at the crossroads, believe I'm sinking down

ENDING

Handwritten musical score for the ending of the song, featuring four staves: VOX, GTR, BASS, and DR.

VOX: The vocal line consists of four measures. The lyrics are: "STANDING AT THE CROSSROADS, BELIEVE I'M SINKING DOWN". The melody is written in treble clef with a key signature of one flat (Bb).

GTR: The guitar line consists of four measures. The first measure contains a series of chords. The second measure contains a whole note chord labeled D7. The third measure contains a whole note chord labeled A7. The fourth measure contains a whole note chord labeled A7.

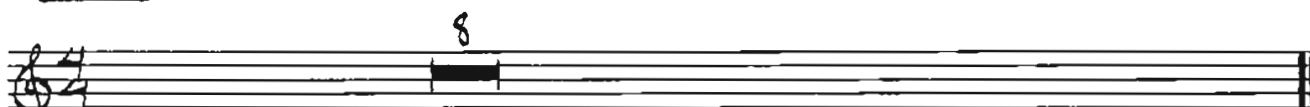
BASS: The bass line consists of four measures. The first measure contains a series of chords. The second measure contains a whole note chord labeled D7. The third measure contains a whole note chord labeled A7. The fourth measure contains a whole note chord labeled A7.

DR: The drum line consists of four measures. The first measure contains a series of chords. The second measure contains a whole note chord labeled D7. The third measure contains a whole note chord labeled A7. The fourth measure contains a whole note chord labeled A7.

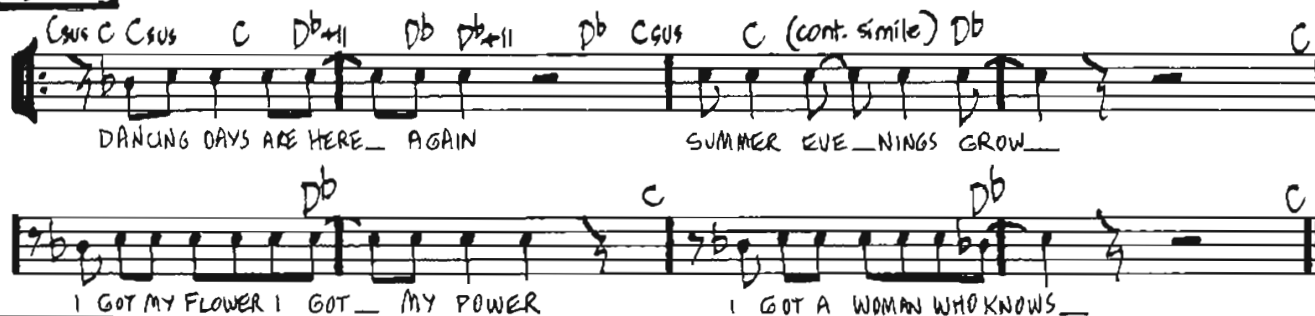
DANCING DAYS

- JIMMY PAGE/
ROBERT PLANT

INTRO



VERSE



CHORUS



VERSE 2:

Crazy ways are evident, in the way you're wearing your clothes
Sippin' booze is precedent, as the evening starts to grow

CHORUS

repeat INTRO

VERSE 3:

You told your mama I'd get you home, but you didn't say I had no car
I saw a lion, he was standing alone, with a tadpole in a jar

CHORUS

VERSE 4:

Said dancing days are here again, as the summer evenings grow
You are my flower, you are my power, you are my woman who knows

CHORUS

end on INTRO

DANCING DAYS - rhythm

INTRO

Handwritten musical notation for the Intro section, featuring four staves: GTR (Guitar), GTR (Guitar), BASS, and DR (Drums). The notation includes various musical symbols such as notes, rests, and accidentals. A 'G' chord is indicated above the bass staff. A 'SIMILE' marking is present below the drum staff. A first ending bracket labeled '1.' is shown at the end of the section.

VERSE - CHORUS

Handwritten musical notation for the Verse - Chorus section, featuring three staves: GTR (Guitar), BASS, and DR (Drums). The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the bass staff: C sus, C sus, C, Db, Db, Db, C sus. A 'SIMILE' marking is present below the drum staff. A second ending bracket labeled '2.' is shown at the end of the section.

DIVIN' DUCK BLUES

- SLEEPY JOHN ESTES

IF THE RIVER WAS WHISKY I WAS A DIVIN' DUCK IF THE
RIVER WAS WHISKY I WAS A DIVIN' DUCK WELL I'D
DIVE TO THE BOTTOM AND I'D NEVER COME UP

VERSE 2: The sun is gonna shine, thru my back-door some day (2x)
The wind is gonna rise, and blow my natch'l blues away

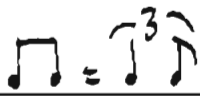
VERSE 3: Let me be your sidetrack, honey, to your natch'l mainline (2x)
I'm a doe rollin' daddy, rollin' from sun to sun

RIFF FOR BASS/GTR:

IF THE RIVER WAS WHISKY I WAS A DIVIN' DUCK IF THE
RIVER WAS WHISKY I WAS A DIVIN' DUCK WELL I'D
DIVE TO THE BOTTOM AND I'D NEVER COME UP

DRUMS

IF THE RIVER WAS WHISKY I WAS A DIVIN' DUCK IF THE
RIVER WAS WHISKY I WAS A DIVIN' DUCK WELL I'D
DIVE TO THE BOTTOM AND I'D NEVER COME UP



DUST MY BROOM

- ROBERT JOHNSON
(AND ELMORE JAMES!)

I'M GONNA GET UP IN THE MORNING, BE- LIEVE I'LL DUST MY BROOM I'M GONNA
GET UP IN THE MORNING BE- LIEVE I'LL DUST MY BROOM I'M GONNA
LEAVE MY BABY — AIN'T GOT NO TIME TO LOSE I'M GONNA

Another Elmore James verse:

I don't want no woman, gotta treat me wrong all the time (2x)
I'm tired of the way she treat me, just about to lose my mind

And some Robert Johnson verses:

I'm gonna get up in the morning, I believe I'll dust my broom (2x)
Girlfriend, the black man you've been lovin' - girlfriend, can get my room

I'm gonna write a letter, telephone every town I know (2x)
If I can't find her in West Helena, she must be in East Monroe, I know

I don't want no woman, want every downtown man she'll meet (2x)
She's a no good doney, they shouldn't allow her on the street

I believe, I believe I'll go back home (2x)
You can mistreat me here baby, but you can't when I get home

I'm going call up China, see is my good girl over there (2x)
If I can't find her on Philippine's Islands, she must be in Ethiopia somewhere

GTR/PIANO
BS
DR

"THE ELMORE JAMES - LICK":
... OR:

-BOB MARLEY-
PETER TOSH

GET UP, STAND UP

INTRO

(DRUMS+SPEAKING CHOIR)



WE WANT THE TRUTH! WE WANT THE TRUTH!

CHORUS

G m → THROUGHOUT!

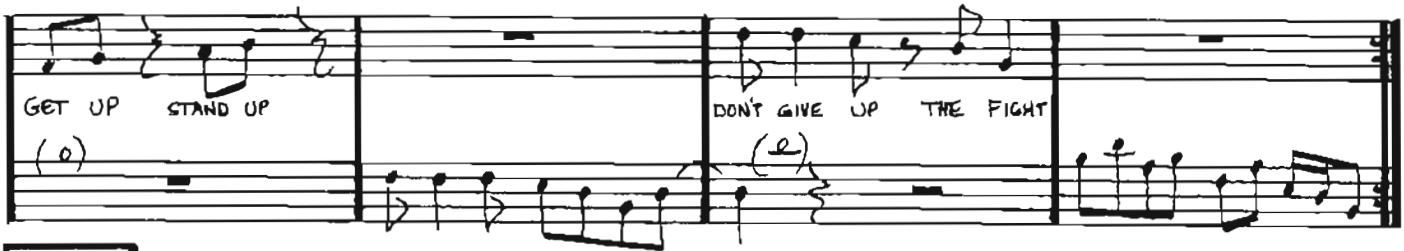


GET UP STAND UP

STAND UP FOR YOUR RIGHTS

(STRINGMAN)

(HORNS)



GET UP STAND UP

DON'T GIVE UP THE FIGHT

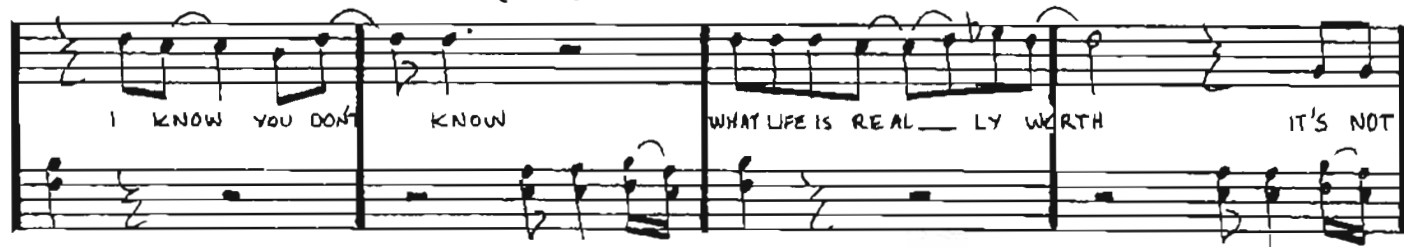
VERSE



PREACHER MAN DON'T TELL ME

HEAVEN IS UNDER THE EARTH

(HORNS)



I KNOW YOU DON'T KNOW

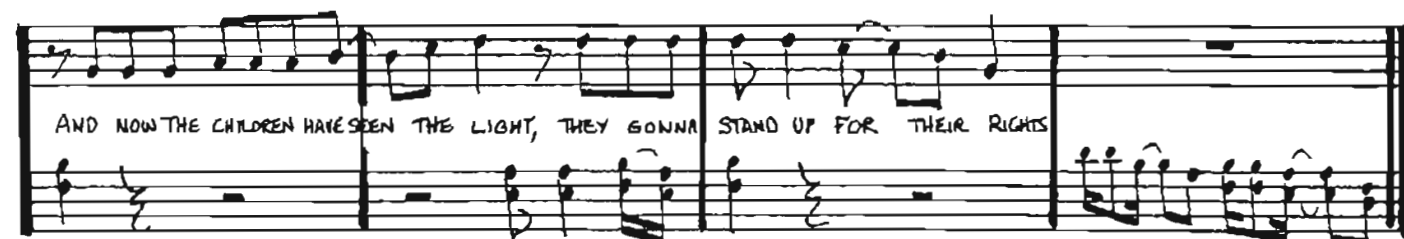
WHAT LIFE IS REALLY WORTH

IT'S NOT



ALL THAT GLIMERS IS GOLD

AND HALF THE STORY HAS NEVER BEEN TOLD



AND NOW THE CHILDREN HAVE SEEN THE LIGHT, THEY GONNA STAND UP FOR THEIR RIGHTS

GET UP, STAND UP - rhythm

Handwritten musical score for the song "GET UP, STAND UP - rhythm". The score is written on four staves, each with a different instrument label: SYNTH, GTR, BASS, and DR. The key signature is one flat (Bb) and the time signature is 4/4. The SYNTH staff has a melodic line with a fermata and a second ending marked with a '2'. The GTR staff has a rhythmic pattern of eighth and sixteenth notes, with a 'SIMILE' marking. The BASS staff has a melodic line with a 'SAMPLE FILL 1' marking and a 'FILL' marking. The DR staff has a rhythmic pattern of eighth and sixteenth notes, with a 'SIMILE' marking.

VERSE 2: Pastor deacon we're tired a-hearing
Great God gonna come from the sky
Taking away every living things
That's a whole bag a-lie
Cause if you knew what life is worth
You would look for yours on earth
And now that the children have seen the light
They're gonna stand up for their rights (CHORUS)

VERSE 3: We're sick and tired of your common game
Dying and go to heaven in lord Jesus name
We know and we've come to understand
That the Creator is a living one
You could have fooled some people sometime
But you can't fool all the people all the time
And now that the children have seen the light
They're gonna stand up for their rights (CHORUS)

GET BACK

- LENNON -
MCCARTNEY

VERSE

Handwritten musical notation for the Verse of "Get Back". The key signature is D major (two sharps) and the time signature is 4/4. The notation includes chords (E, A, D, A) and lyrics.

JO-JO WAS A SWEET LORETTA MAN WHO THOUGHT HE WAS A LOWER WOMAN BUT HE KNEW IT COULDN'T LAST MAN
 JO-JO LEFT HIS HOME IN TUCSON ARI - ZONA FOR SOME CALI - FORNIA GRASS CAN GET BACK
 ALL THE GIRLS A-ROUND HER SAY SHE'S GOT IT COMING BUT SHE GETS IT WHILE SHE
 GET BACK GET BACK TO WHERE YOU ONCE BE - LONGED GET BACK
 GET BACK GET BACK TO WHERE YOU ONCE BE - LONGED

RYTHM EXAMPLE

BAR 5 AND 6 OF CHORUS

Handwritten musical notation for the Rhythm Example and Bars 5 and 6 of the Chorus. The notation includes staves for Guitar (GTR), Bass, and Drums (DR).

GTR: E, (E7)
 BASS: E, (E7)
 DR: 4/4

HEY JOE

- BILLY ROBERTS

INTRO

E7 GUITAR:

(ADD BASS & DRUMS)

VERSE

Handwritten musical score for the verse of 'Hey Joe'. The score is written in 4/4 time with a key signature of one sharp (F#). It features a guitar part with chords C, G, D, and A, and a vocal line. The lyrics are: 'HEY JOE WHERE YOU GONNA GO WITH THAT GUN IN YOUR HAND I'M GOIN' DOWN TO SHOOT MY OLD LA - DY YOU KNOW I CAUGHT HER MESSIN' ROUND TOWN WITH AN- OTHER MAN'.

Hey Joe, I heard you shot your woman down
 Hey Joe, I heard you shot your woman down
 Yes, I did, I shot her, you know I caught her runnin' around town
 Yes, I did, I shot her, you know I caught her runnin' around town
 (Solo)
 Hey Joe, where you gonna run to now
 Well, I think I'll go down to my favorite place, Mexico
 Ain't no hangman gonna put no rope around me
 Hey Joe, you better run, run down...

RHYTHM EXAMPLE

Handwritten musical score for the rhythm example. It shows three staves: GUITAR, BASS, and DRUMS. The guitar part has chords C, G, D, A, E, and (E7#9). The bass part has a corresponding line. The drums part has a simple pattern labeled 'SIMILE' and a 'FILL' section.

GET IT ON (BANG A GONG)

-MARC BOLAN

INTRO

GTR1 1 3 1 3 1 3 1 3 1

BASS E

DRUMS:

SIMILE

GTR2 (GTR. 1 CONTINUES!)

KBD

BASS E

DR

SIMILE

WELL YOUR DIR

VERSE

VOX

GTR1

KBD

BASS E A E A

DR

SIMILE

TY AND SWEET CLAD IN BLACK - DON'T LOOK BACK AND I LOVE - YOU YOU'RE DIRTY AND SWEET OH YEAH

(GTR. 2 PLAYS FILLS, SIMILE TO INTRO!)

WELL YOU'RE SLIM_ AND YOU'RE WEAK YOU GOT THE TEEM OF A HY_DRA UP ON

YOU'RE DIRTY SWEET AND YOU'RE MY GIRL

GET IT ON

BANG A GONG_ GET IT ON

GET IT ON

BANG A GONG_ GET IT ON

BANG A GONG_ GET IT ON

1, 2

INTERLUDE

NO DRUMS - GTR. 1 PLAYS SIMILE TO INTRO!

DR: [diagram]

REPEAT BARS 5-8 OF INTRO!

REPEAT

VERSE

CHORUS

(3x4 BARS)

INTERLUDE

(4 BARS)

SAX SOLO

(4 BARS, OVER INTRO RIFF)

CHORUS

(4x4 BARS)

2. Well, you're built like a car, you got a hub cap diamond star halo
 You're built like a car, oh yeah
 Well, you're an untamed youth, that the truth, with your cloak full of eagles
 You're dirty sweet and you're my girl (CHORUS)

3. Well, you're windy and wild, you got the blues in your shoes and your stockings
 You're windy and wild, oh yeah
 Well, you're built like a car, you got a hub cap diamond star halo
 You're dirty sweet and you're my girl (CHORUS)

4. Well, you're dirty and sweet, clad in black, don't look back, and I love you
 You're dirty and sweet, oh yeah
 Well, you dance when you walk, so let's dance, take a chance, understand me
 You're dirty sweet and you're my girl (CHORUS)

GIMME ALL YOUR LOVIN'

-GIBBONS/
HILL/
BEARD

INTRO

DRUMS 4 BARS

RIFF 8 BARS

I GOT TO

VERSE

C

1. HAVE A SHOT
2. WHIP IT UP
3. MOVE IT UP

OF WHAT YOU GOT IS OH SO SWEET
AND HIT ME LIKE A TON OF LEAD
AND USE IT LIKE A SCREWBALL WOULD

YOU GOT TO
IF I
YOU GOT TO

MAKE IT HOT
BLOW MY TOP
PACK IT UP

LIKE A BOOMERANG I NEED A REPEAT
WILL YOU LET IT GO TO YOUR HEAD
WORK IT LIKE A NEW BOY SHOULD

C

GIMME ALL YOUR LOVIN' ALL YOUR HUGS AND KISSES TOO

Bb

GIMME ALL YOUR LOVIN' DON'T LET UP UNTIL WE'RE THROUGH

2. YOU GOT TO
3. YOU GOT TO

SOLO

Bb/C

GIT

C

F G C

Bb/C C

(GUIT. FILL)

REPEAT VERSE/ CHORUS TO

Bb/C C

(SOLO TO FADE)

GIMME ALL YOUR LOVIN' - rhythm

RIFF/VERSE

GTR C F/C B $\flat$ /C F/C C

BASS

DR

SIMILE

(BASS IN VERSE 3:)

CHORUS

(B $\flat$ 5) (F5)

B $\flat$ F C

SIMILE



ZZ TOP.

Foto: Pressens Bild.

GIMME SOME LOVIN'

- STEVIE WINWOOD
MUFF WINWOOD
SPENCER DAVIS

INTRO 1

VOX

ORGAN

BASS/GUITAR

DRUMS

SIMILE -
THROUGHOUT!

INTRO 2

ORGAN

BS/GTR E7

SIMILE

WELL, MY TEM -

E A/E E A/E

SIMILE

VERSE

PERATURE RISING AND MY FEET ON THE FLOOR TWENTY PEOPLE KNOCKIN' ON MY DOOR WANTING SOME MORE

BAND

SIMILE

LET ME IN BABY I DON'T KNOW WHAT YOU GOT BUT YOU BETTER TAKE IT EASY THIS PLACE IS HOT AND I'M

BAND

SIMILE

PRE-CHORUS

SO GLAD WE MADE IT SO GLAD WE MADE IT YOU GOTTA

ORGAN

BS/GTR E G A C

CHORUS

GIMME SOME OF LOVIN' LOVIN' E-VE-RY DAY

ORGAN

BS/GTR E A/E

SMILE

REPEAT FROM

INTRO 2 !

2. Well, I feel so good, everything is sounding hot,
Better take it easy, 'cos the place is on fire
Been a hard day and I don't know what to do,
Wait a minute baby, it could happen to you
And I'm so glad we made it...

3. Well, I feel so good, everybody's getting high,
Better take it easy, 'cos the place is on fire
Been a hard day, nothing went too good,
Now I'm gonna relax, honey, everybody should
And I'm so glad we made it...

GIVE IN TO ME

-MICHAEL JACKSON
-B. BOITRELL

INTRO



GTR/KBD

INTRO

VERSE

RHYTHM

Handwritten musical score for the Intro and Verse sections. The score is written for four staves: GTR/KBD, SYNTH PAD, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. The Intro section consists of two measures, and the Verse section consists of two measures. The GTR/KBD staff shows a melodic line. The SYNTH PAD staff shows chords: Em, C, D, Bm, and Am. The BASS staff shows a bass line. The DR. staff shows a drum pattern, with the word "SIMILE" written above the second measure of the Verse. The word "OSV." is written at the end of each measure in the GTR/KBD, SYNTH PAD, and BASS staves.

CHORUS

Handwritten musical score for the Chorus section. The score is written for four staves: GTR/KBD, SYNTH PAD, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. The Chorus section consists of two measures. The GTR/KBD staff shows a melodic line. The SYNTH PAD staff shows chords: Em, C, and D. The BASS staff shows a bass line. The DR. staff shows a drum pattern, with the word "SIMILE" written above the second measure. The word "(DIST!)" is written above the first measure of the GTR/KBD staff.

BRIDGE

Handwritten musical score for the Bridge section. The score is written for four staves: GTR/KBD, SYNTH PAD, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. The Bridge section consists of two measures. The GTR/KBD staff shows a melodic line. The SYNTH PAD staff shows chords: Am. The BASS staff shows a bass line. The DR. staff shows a drum pattern, with the word "SIMILE" written above the second measure. The word "(CLEAN)" is written above the first measure of the GTR/KBD staff.

GOT MY MIND SET ON YOU

-RUDY CLARK

INTRO

DRUMS:



CH

I GOT MY MIND



SET ON YOU I GOT MY MIND SET ON YOU I GOT MY MIND

VERSE

SET ON YOU I GOT MY MIND SET ON YOU BUT IT'S GONNA TAKE



MONEY A WHOLE LOTTA SPENDING MO_NEY IT'S GONNA TAKE



PLENTY OF MONEY TO DO IT RIGHT CHILD IT'S GONNA TAKE



TIME WHOLE LOTTA PRECIOUS TIME IT'S GONNA TAKE



PATIENCE AND TIME MM-MM TO DO IT TO DO IT TO DO IT TO DO IT TO



DO IT TO DO IT RIGHT CHILD I GOT MY MIND AND

BRIDGE



THIS TIME YOU KNOW IT'S FOR REAL THE FEELING THAT I FEEL I



KNOW IF I GOT MY MIND TO IT I KNOW THAT I REALLY CAN DO IT I GOT MY MIND

REPEAT CH//VERSE//CH (INSTRUMENTAL)//CH//BRIDGE//VERSE//CH TO FADE!

GOT MY MIND... rhythm examples

CHORUS

GTR

Handwritten musical notation for the Chorus section. The notation is spread across four staves. The first staff is for Guitar (GTR) and the second for Piano. The third staff is for Bass, showing chords Am, E7, Am, C, G7, and C. The fourth staff is for Drums (R), showing a rhythmic pattern with asterisks indicating accents. The text "SMILE THROUGHOUT!" is written in the drum staff.

VERSE

GTR

Handwritten musical notation for the Verse section. The notation is spread across three staves. The first staff is for Guitar (GTR). The second staff is for Piano, showing chords C, F, and G7. The third staff is for Bass.

BRIDGE

GTR

Handwritten musical notation for the Bridge section. The notation is spread across three staves. The first staff is for Guitar (GTR). The second staff is for Piano, showing chords C and F. The third staff is for Bass.

GREAT BALLS OF FIRE

- JACK HAMMER/
OTIS BLACKWELL

VERSE

(BREAK) G7 (BREAK) C7

YOU SHAKE MY NERVES AND YOU RATTLE MY BRAIN TOO MUCH LOVE DRIVES A MAN INSANE
I LAUGHED AT LOVE 'COS I THOUGHT IT WAS FUNNY YOU CAME ALONG AND MOVED ME HONEY

(BR) D7 (BR) C7 (BR) G7 (BR)

BRIDGE

YOU BROKE MY WILL BUT WHAT A THRILL } GOODNESS GRACIOUS GREAT BALLS OF FIRE!
I CHANGED MY MIND THAT LOVE IS FINE

C7 (band) G7

KISS ME BABY OH YO! IT FEELS GOOD

C7 D7 (BREAK)

HOLD ME BABY I WANNA LOVE YOU LIKE A LOVER SHOULD

D7 (BR) D7 (BR) D7 (BR) D7 (band)

VERSE

YOU'RE FINE SO KIND GONNA TELL THE WORLD THAT YOU'RE MINE MINE MINE MINE

G7 (band) C7

I CHEW MY NAILS AND I TWIDDLE MY THUMBS I'M REAL NERVOUS BUT IT SURE IS FUN!

D7 C7 G7 (BREAK)

OH BABY YOU'RE DRIVIN' ME CRAZY GOODNESS GRACIOUS GREAT BALLS OF FIRE!

PIANO

(REPEAT ENTIRE FORM)

GTR G7

BASS

DR

HALLELUJAH, I LOVE HER SO

VERSE

LET ME TELL YOU 'BOUT A GIRL I KNOW SHE IS MY BABY AND I LOVE HER SO
WHEN I'M IN TROUBLE AND I HAVE NO FRIENDS I KNOW SHE'LL GO WITH ME UN-TIL THE END

EVERY MORNING WHEN THE SUN COMES UP SHE BRINGS ME COFFEE IN MY FAVORITE CUP THAT'S WHY I }
EV'RY-BODY ASKS ME HOW I KNOW I SMILE AT THEM AND SAY SHE TOLD ME SO THAT'S WHY I }

KNOW YES I KNOW HALLE- LUJAH I JUST LOVE HER SO

BRIDGE

NOW IF I CALL HER ON THE TELEPHONE AND TELL HER THAT I'M ALL ALONE

BY THE TIME I COUNT FROM ONE TO FOUR I HEAR HER ON MY DOOR

VERSE

IN THE EVENIN' WHEN THE SUN GOES DOWN AND THERE AIN'T NOBODY ELSE AROUND

SHE KISSES ME AND SHE HOLDS ME TIGHT SHE TELLS ME "BABY, EV'RY- THINGS ALL RIGHT" THAT'S WHY I

KNOW YES I KNOW HALLE- LUJAH I JUST LOVE HER SO

GTR/ KBD

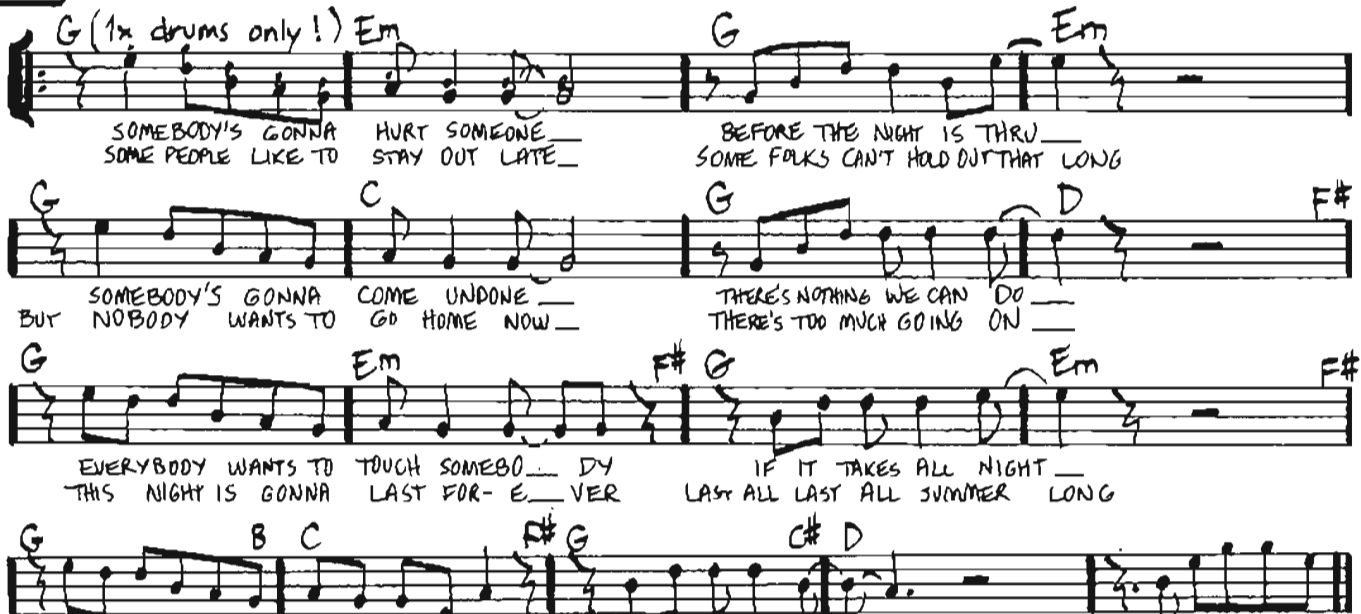
BASS

TR

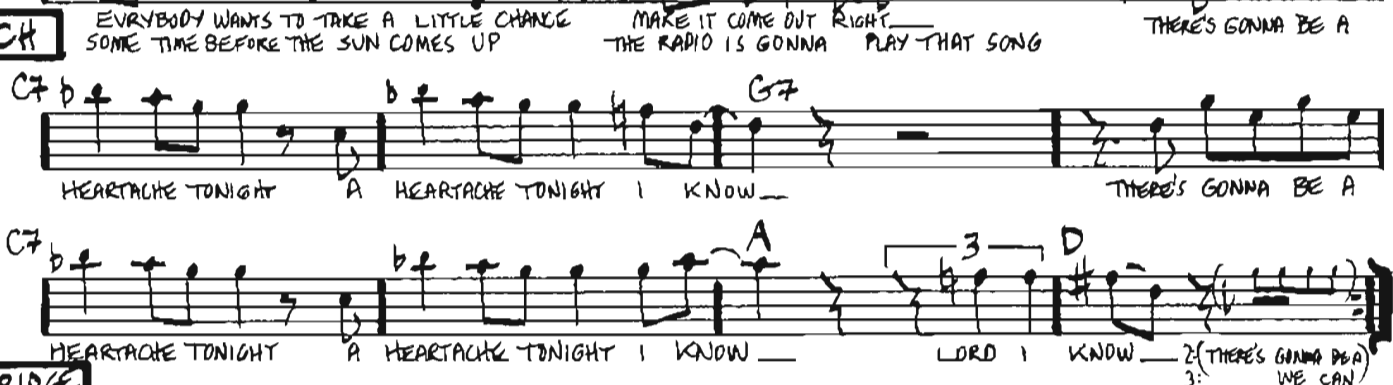
HEARTACHE TONIGHT

- DON HENLEY /
GLENN FREY /
BOB SEGER /
J.D. SOUTHER

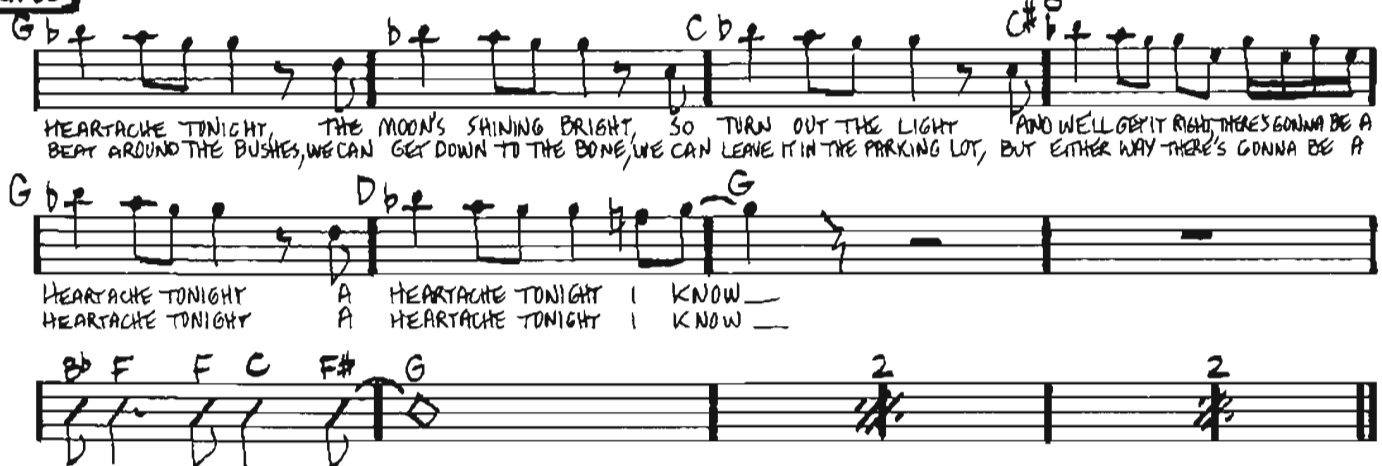
INTRO

**VERSE**

CH



BRIDGE



REPEAT **INTRO** **VERSE** **CH** **BRIDGE**; END WITH **INTRO**

GTR **INTRO** HEARTACHE --- rhythm

(F#5 F# ETC.)

BASS B $\flat$ F F C F# G

VERSE

(F#5 G5) (E5) (F#5 G5)

F# G Em F# G

SIMILE

CH

C

SIMILE

SIMILE

SIMILE

BRIDGE

G

SIMILE

SIMILE

SIMILE

HAVE YOU EVER SEEN THE RAIN?

-JOHN FOGERTY

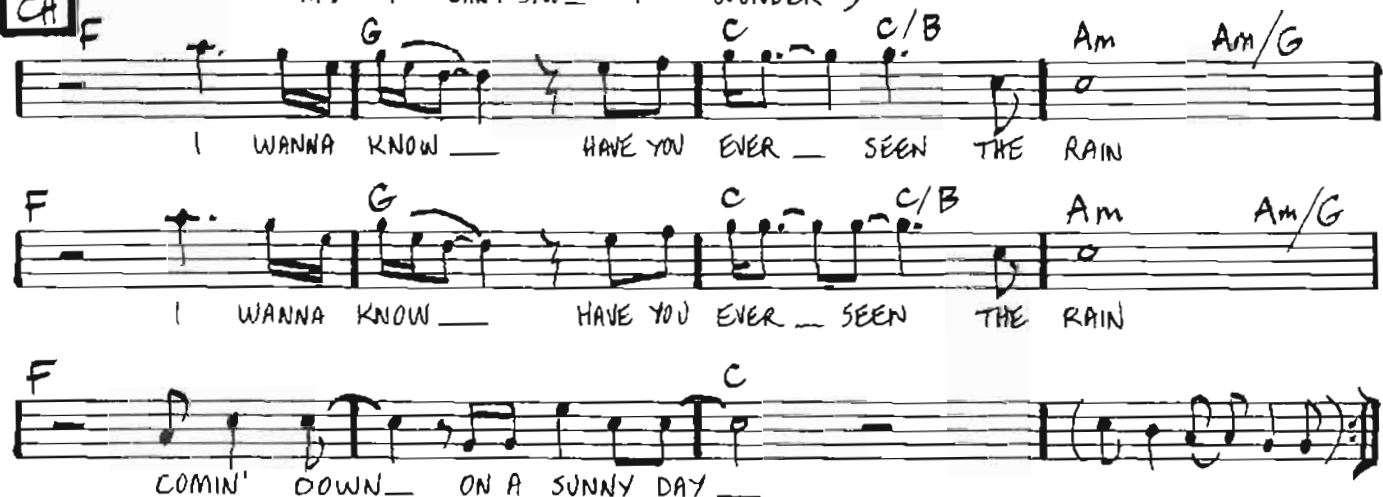
INTRO (GUIT.)



VERSE



CH



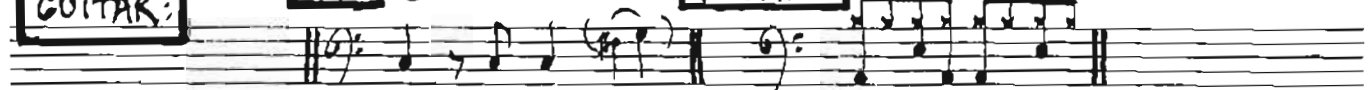
REPEAT CH



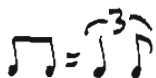
GUITAR:

BASS:

DRUMS:



AS INTRO



HEARTBREAK HOTEL

- MAE BOREN AXTON,
- TOMMY DURDEN,
- ELVIS PRESLEY

VOX

NOW SINCE MY BABY LEFT ME I GOT A NEW PLACE TO DWELL DOWN AT THE END OF LONELY STREET AT HEARTBREAK HOTEL I'M SO

GTR/PIANO

BASS

DRUMS

BRUSHES!

LONELY I'M SO LONELY I'M SO LONELY THAT I COULD DIE (2. AND)

FILLS AD LIB

F7 G7 C7

SMILE

SMILE

Now, since my baby left me, I've found a new place to dwell
Down at the end of Lonely Street, at Heartbreak Hotel
I'm so lonely, I'm so lonely, I'm so lonely that I could die

And though it's always crowded, you can still find some room
For brokenhearted lovers to cry there in the gloom
I'm so lonely...

The bell hop's tears keep flowing, the desk clerk's dressed in black
They've been so long on Lonely Street, they never will go back
I'm so lonely...

So, if you baby leaves you, and you have a tale to tell
Just take a walk down Lonely Street, to Heartbreak Hotel
You'll be so lonely...

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HEY HEY, MY MY

— NEIL YOUNG

Am G/D F/A
HEY HEY MY MY
Am G/D F/A
ROCK AND ROLL CAN NEVER DIE
C G Am F/A
THERE'S MORE TO THE PICTURE THAN MEETS THE EYE
Am G/D F/A
HEY HEY MY MY

Out of the blue and into the black
They give you this but you pay for that
And once you're gone, you can't come back
When you're out of the blue and into the black

The king is gone but he's not forgotten (Johnny Rotten! Johnny Rotten!)
Is this the story of Johnny Rotten (Rotten Johnny! Rotten Johnny!)
It's better to burn out, cos rust never sleeps
The king is gone but he's not forgotten

RHYTHM EXAMPLE

GUITAR
BASS
DRUMS
Am G/D F/A

HOLD ON, I'M COMING

— ISAAC HAYES/
DAVID PORTER

INTRO HORNS:

VOX:

HORN RIFF ALSO PLAYED DURING CHORUSES!

DON'T YOU

VERSE

1. EVER
2. WAY

FEEL SAD
YOUR LOVER

LEAN ON ME
IF YOU GET COLD I'LL BE YOUR COVER

WHEN TIMES ARE BAD WHEN THE DAY
DON'T HAVE TO

CH

COMES
WORRY

AND YOU'RE DOWN
'COS I'M HERE

IN A RIVER OF TROUBLE
NO NEED TO SUFFER

AND I GOT TO DROWN
'COS I'M HERE

JUST HOLD
'COS HOLD

ON I'M COMIN' HOLD ON I'M COMIN' (I'M GOIN')

BRIDGE

REACH OUT TO ME FOR SATISFAC TION YEAH

CALL MY NAME NOW FOR QUICK REAC-

- TION YEH YEH YEH YEAH

REPEAT 1ST VERSE
& CHORUS TO FADE!

PIANO INTRO-

VERSE

BRIDGE

SIMILE

SIMILE

SIMILE

SIMILE

INTRO

HEART-SHAPED BOX

-KURT COBAIN

GTR: A5 F5 D5 A5 F5 D(7)

CLEAN SOUND

VERSE

VOX: (4x)

SHE EYES ME LIKE A DISCES WHEN I AM WEAK
I'VE BEEN LOOKED INSIDE YOUR HEART-SHAPED BOX FOR A WEEK
I WAS DRAWN INTO YOUR MAGNET TAR PIT TRAP
I WISH I COULD EAT YOUR CANCER WHEN YOU TURN BLACK

BS: A F D A F D

TR: (GUITAR PLAYS LIKE INTRO!) SIDE STICK!

SIMILE

CHORUS

VOX: (3x)

(1,3) HEY! WAIT! } I GOT A NEW COMPLAINT FOR EVER IN DEBT TO YOUR PRICELESS ADVICE
(2) HATE! HAIGHT!

GTR: DIST! A5 F5 D A5 F5 D5

BS: A5 F5 D A5 F5 D5

TR: SIMILE

ICE YOUR ADVICE

GTR: F D F D

BS: F D F D

REPEAT
VERSE
CHORUS

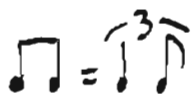
BRIDGE (GTR. SOLO)

Am G F A5

RPT. VERSE CH

VERSE 2: MEAT-EATING ORCHIDS FORGIVE NO-ONE JUST YET
CUT MYSELF ON ANGEL'S HAIR AND BABY'S BREATH
BROKEN HYMEN OF YOUR HIGHNESS I'M LEFT BLACK
THROW DOWN YOUR UMBILICAL NOOSE SO I CAN CLIMB RIGHT BACK

VERSE 3 = VERSE 1!



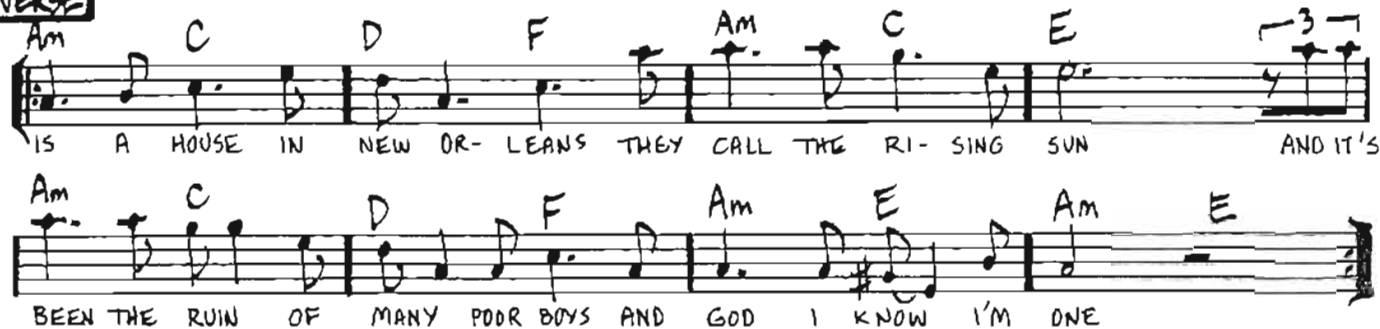
THE HOUSE OF THE RISING SUN

- TRAD.
- ALAN
PRICE

INTRO



VERSE



2: My mother was a tailor, She sewed my new blue jeans
My father was a gambling man, down in New Orleans

3: Now, the only thing a gambler needs, is a suitcase and a trunk
And the only time when he is satisfied, is when he's all drunk

4: ORGAN SOLO (VERSE)

5: O mothers, tell your children, Not to do what I have done
Spend your lives in sin and misery, in the House of the Rising Sun

6: Well with one foot on the platform, the other on the train
I'm going back to New Orleans, to wear that ball and chain

7: repeat 1st verse

"CLIMAX"

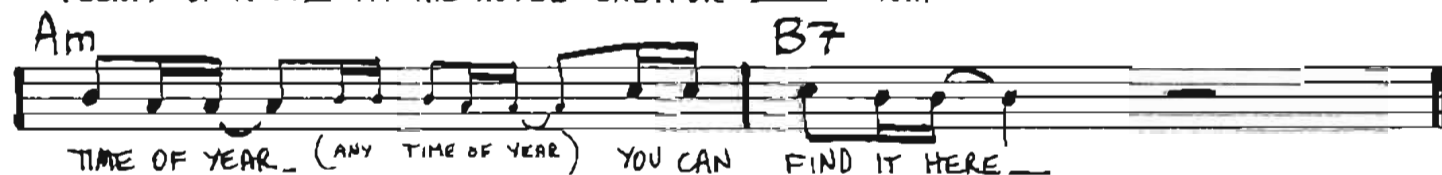
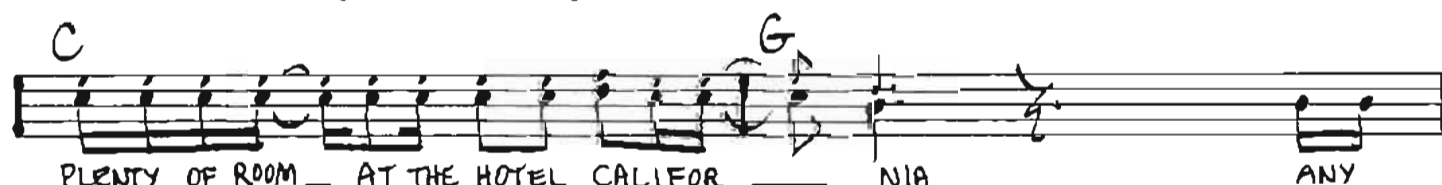
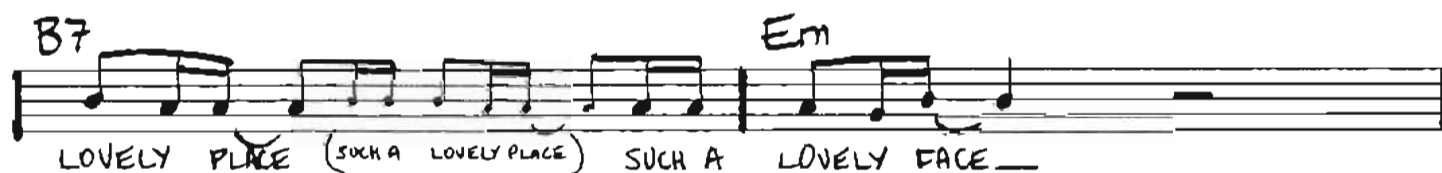
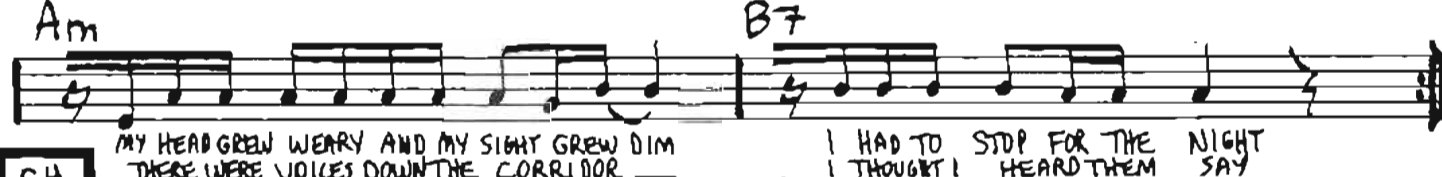
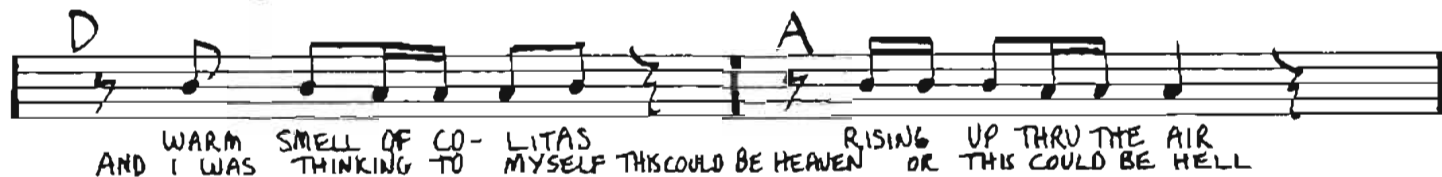
HOTEL CALIFORNIA

- FELDER /
HENLEY /
FREY

INTRO



VERSE



HOTEL CALIFORNIA - Komplexempel

COOL VERSE **VERSE, CH**

GTR $\#4$

KBD $\#4$ ARPEGGIOS AD LIB SIMILE

BASS $\#4$ Em Em

DR. $\#4$ CYMBALS AD LIB

BASS FILL, BAR 4 OF CHORUS: C

VERSE: Her mind is Tiffany-twisted, she got the Mercedes Benz
 She got a lot of pretty, pretty boys, that she calls friends
 How they dance in the courtyard, sweet summer sweat
 Some dance to remember, some dance to forget

So I called up the Captain, "Please bring me my wine"
 He said, "We haven't had that spirit here since nineteen-sixty-nine"
 And still those voices are calling from far away,
 Wake you up in the middle of the night, just to hear them say

CHORUS: Welcome to the Hotel California, such a lovely place (such a lovely face)
 Livin' it up at the Hotel California, what a nice surprise, bring your alibies

COOL VERSE: Mirrors on the ceiling, the pink champagne on ice
 And she said "We are just prisoners here, of our own device"
 And in the master's chambers, they prepared for the feast
 They stab it with their steely knives, but they just can't kill the beast

VERSE: Last thing I remember, I was running for the door
 I had to find the passage back to the place I was before
 "Relax", said the night man, "we are programmed to receive,
 You can check out any time you want, but you can never leave"

(SOLO over VERSE)

HUNGRY HEART

- BRUCE SPRINGSTEEN

INTRO

KBD

PIANO PLAYS HIGH VOICINGS!

PIANO/GTR

BASS

DR

SMILE

SMILE

C Am Dm G7

VERSE

C Am Dm G7 (cont. simile)

1. GOT A WIFE AND KIDS IN BALTIMORE JACK I WENT OUT FOR A RIDE AND I NEVER CAME BACK
2. I MET HER IN A KINGSTOWN BAR WE FELL IN LOVE I KNEW IT HAD TO END
3. EV'RY BODY NEEDS A PLACE TO REST EV'RYBODY WANTS TO HAVE A HOME

CH

LIKE A RIVER THAT DON'T KNOW WHERE IT'S FLOWING TOOK A WRONG TURN AND I JUST KEPT GO-ING

WE TOOK WHAT WE HAD AND WE RIPPED IT A- PART NOW HERE I AM DOWN IN KINGSTOWN A- GAIN

DON'T MAKE NO DIFFERENCE WHAT NO- BODY SAY AIN'T NOBODY LIKE TO BE A- LONG

EV'RYBODY'S GOT A HUNGRY HEART

EV'RYBODY'S GOT A HUNGRY HEART

LAY DOWN YOUR MONEY AND YOU PLAY YOUR PART

EV'RYBODY'S GOT A HU- U- U- UNGRY HEART

1

(interlude)

2 SOLO

Eb Cm Fm Bb7

Eb Cm Fm G7

I GOT A WOMAN

-RAY CHARLES

Vocal Melody:

1. I GOT A WOMAN KISSES WOMAN WAY OVER TOWN SHE'S GOOD TO
AND ALL MY HUGGIN' JUST FOR
WAY OVER TOWN SHE'S GOOD TO

ME HER ME OH OH YEH YEH YEH WELL I GOT A
OH OH OH I SAVE MY
OH OH OH SOMEDAY WE'LL

WOMAN KISSES MARRY WAY OVER TOWN SHE'S GOOD TO
AND ALL MY HUGGIN' JUST FOR
WAY OVER TOWN SHE'S GOOD TO

ME HER ME OH OH YEH YEH YEH NOW SHE'S MY
OH OH OH YEH YEH YEH WHEN I SAY
OH OH OH YEH YEH YEH SOMEDAY WE'LL

DREAMBOAT BABY MARRY OH YES IN- DEED SHE'S JUST THE
PLEASE TAKE MY HAND SHE HOLDS ME
DON'T YOU UNDER- STAND 'CAUSE SHE'S MY

KIND OF GIRL I NEED 1 FOUND A
TIGHT ON- LY SHE'S MY LOVER GIRL GIRL

WOMAN WAY OVER TOWN SHE'S GOOD TO

ME OH YEH 2. I SAVE MY
3. I GOT A

CHORD INSTR. (+ HORNS!)

BASS

DRUMS

- REPEAT ENTIRE FORM FOR 2nd VERSE

SOLO

A D

A D

D D sus

- REPEAT PRE-CH, CH, CH, END BY FADING ON VERSE

RHYTHM EXAMPLE

KBD D G (add 9)

GTR D (add G) SIMILE

BASS SIMILE

DR SIMILE

GTR/KBD IN PRE-CH: C D D sus Bm

C D D sus Bm

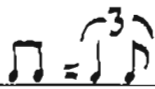
GTR/KBD IN CHORUS: GIT

E5 C5

D D sus D

D D sus D

DR SIMILE



I.G.Y.

- DONALD FAGEN

INTRO A



FA CΔ/G C7/G FA CΔ/G C7/G

BIG DECISIONS, PROGRAMMED BY FELLOWS WITH COMPASSION AND VISION WE'LL BE CLEAN WHEN THEIR

F#m FΔ FmG

WORK IS DONE, WE'LL BE ETERNALLY FREE, YES, AND ETERNALLY YOUNG OH WHAT A

REPEAT DOUBLE CH AND INTRO C.

KEYBOARD

INTRO A

INTRO B-C AND CHORUS

Am Dm FA F/G

VERSE

F#m7 D

BRIDGE

CΔ/G C7/G FA

GUITAR

INTRO A

INTRO B-C

CHORUS

Am Dm FA F/G

VERSE

F#m7 D

PRE-CH

CΔ/G C7/G FA

(muted chord tones)

BASS

INTRO A

INTRO B-C AND CHORUS

Am Dm FA F/G Am Dm FA F/G

(G6) (C#m7) (F#m7)

VERSE

DA E/F#

PRE-CH

CΔ/G C7/G FA

SIMILE

DRUMS

INTRO A

SONG PATTERN

I GOT YOU (I FEEL GOOD) - JAMES BROWN

VERSE

1. I FEEL GOOD

HORNS

I KNOW THAT I SHOULD NOW
A SUGAR AND SPICE

HORNS

I FEEL GOOD
FEEL NICE

HORNS

I KNOW THAT I SHOULD
SUGAR AND SPICE

NOW

HORNS

FEEL GOOD
FEEL NICE

HORNS

SO GOOD
SO NICE

G7

D7

HORNS

GOT-A YOU-
GOT-A YOU-
U!

HORNS

2. I FEEL NICE

BRIDGE

HORNS

WHEN I

HOLD YOU IN MY ARMS
MY LOVE CAN'T DO YOU NO HARM

WHEN I

HOLD YOU IN MY ARMS
MY LOVE CAN'T DO YOU NO HARM

AND I FEEL GOOD

G7

D7

A7

JAMES BROWN'S VERSION: VERSE // V // BRIDGE // V // BR // V // V

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS

BRIDGE

D7

(D9)

G7

I SAW HER STANDING THERE

— LENNON/MCCARTNEY

VERSE

WELL SHE WAS JUST SEVENTEEN — YOU KNOW WHAT I MEAN — AND THE
WAY SHE LOOKED WAS WAY BE-YOND COM- PARE — SO
HOW COULD I DANCE — WITH AN-OT — HER OOH! WHEN I
SAW HER STAN- DING THERE 2. WELL THERE WELL MY

BRIDGE

HEART WENT BOOM WHEN SHE CROSSED THAT ROOM AND I
HELD HER HAND IN MINE — OH — WELL WE

2: Well she looked at me, and I, I could see
That before too long, I'd fall in love with her
She wouldn't dance with another, ooh
When I saw her standing there
(Stick)

3: Well we danced thru the night
And we held each other tight
And before too long, I fell in love with her
Now I'll never dance with another, ooh
Since I saw her standing there
(Solo på versen — stick — ta om vers 3)

RHYTHM EXAMPLE

GUITAR
BASS
DRUMS

I SHOT THE SHERIFF - BOB MARLEY

CH Am Dm Am

VERSE F Em Am F Em Am

I SHOT THE SHE-RIFF BUT I DIDN'T SHOOT THE DEPUTY OH NO NO

ALL AROUND IN MY HOMETOWN THEY TRYING TO TRACK ME DOWN THEY

F Em Am F Em Am

SAY THEY WANNA BRING ME IN GUILTY FOR THE KILLING OF A DE-PU-TY FOR THE

F Em Am

LIFE OF A DE-PU-TY BUT I SAY

UNISON FIGURE (DRUM FILL)

CHORUS 2: I shot the sheriff, but I swear it was in self-defense
I shot the sheriff, and they say it is a capital offense

VERSE 2: Sheriff John Brown always hated me, for what, I don't know
Every time I plant a seed, he say kill it before it grow,
He say kill them before they grow, and so...
(CHORUS 2)

VERSE 3: Freedom came my way one day, and I started out of town, yeh
All of a sudden I see sheriff John Brown, aiming to shoot me down
So I shot, I shot, I shot him down, and I say
(extra bar:) If I am guilty I will pay
(CHORUS 1)

VERSE 4: Reflexes had the better of me, but what is to be must be
Every day the bucket a-go-a-well, one day the bottom have a dropout
One day the bottom have a dropout, so I say...
(CHORUS 1)

DRUMS **GUITAR** **ORGAN**

BASS (CH) Am Dm Am

BASS (VERSE) F Em Am

I WANT TO TAKE YOU HIGHER

- SYLVESTER STEWART

INTRO

(UNISON)

(simile)

VERSE

HEY! HEY! HEY! HEY!

BEAT IS GETTIN' STRONGER
BEAT IS NITTY GRITTY
BEAT IS THERE TO HELP YOU GROOVE

MUSIC GETTIN' LONGER TOO-
MUSIC'S IN YOUR CITY TOO-
SOUND IS THERE TO HELP YOU GROOVE

OT/KS

BAS Am7

TR

SIMILE

CHORUS

MUSIC IS A FLASHIN' ME — I WANT TO I WANT TO I WANT TO TAKE YOU

HIGHER — I'M GONNA TAKE YOU HIGHER — BABY BABY BABY LIGHT MY

FIRE — I'M GONNA TAKE YOU HIGHER — BOOM! LAKA LAKA LAKA BOOM! LAKA LAKA LAKA

SOLO AFTER 2nd VERSE (ON Am7)

JOHNNY B. GOODE

- CHUCK BERRY

INTRO

GUITAR = (N. C.)

A7 (BREAK)



D7(band)

A7

2



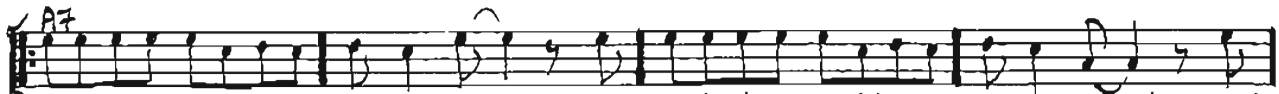
E7

3

A7

VERSE

1. DEEP



DOWN IN LOUISIANA CLOSE TO NEW ORLEANS WAY BACK UP IN THE WOODS AMONG THE EVERGREENS THERE
2. CARRY HIS GUITAR IN A GUNNY SACK GO SIT BENEATH THE TREE DOWN THE RAILROAD TRACK OLD
3. MOTHER TOLD HIM SOMEDAY YOU WILL BE A MAN AND YOU WILL BE THE LEADER OF A BIG OLD BAND



STOOD AN OLD CABIN MADE OF EARTH AND WOOD WHERE LIVED A COUNTRY BOY NAMED JOHNNY B. GOODE WHO'D
ENGINEER IN THE TRAIN SITTING IN THE SHADE STRUMMIN' WITH THE RHYTHM THAT THE DRIVERS MADE THE
MANY PEOPLE COMIN' FROM MILES A-ROUND TO HEAR YOU PLAY YOUR GUITAR TILL THE SUN GOES DOWN THE MAY-



NEVER EVER LEARNED TO READ OR WRITE SO WELL BUT HE COULD PLAY HIS GUITAR JUST LIKE A RINGIN' A BELL GO, GO!
PEOPLE PASSING BY THEY WOULD STOP AND SAY MY, BUT THAT LITTLE COUNTRY BOY COULD PLAY!
BE SOMEDAY YOUR NAME'LL BE IN LIGHTS SATIN' JOHNNY B. GOODE TONIGHT

CH



GO, JOHNNY GO! GO! GO JOHNNY GO! GO!



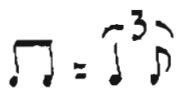
GO JOHNNY GO GO! GO JOHNNY GO! GO!



JOHNNY B. GOODE! 2. HE USED TO
3. HIS

RHYTHM EXAMPLE





KEY TO THE HIGHWAY

-BIG BILL BROONZY,
CHARLES SEGAR

1. GOT THE KEY TO THE HIGHWAY BILLED OUT AND BOUND TO GO GONNA
BACK TO THE BORDER WHERE I'M BETTER KNOW THOUGH YOU
ONE MORE KISS MAMA JUST BEFORE I GO CAUSE WHEN I

LEAVE HERE RUNNIN' WALKIN' IS MUCH TOO SLOW 2. I'M GOIN'
HAVEN'T DONE NOTHIN' DROVE A GOOD MAN AWAY FROM HOME 3. OH, GIVE ME
LEAVE THIS TIME I WON'T BE BACK NO MORE

RHYTHM EXAMPLE

"TURNAROUND" (LAST TWO BARS):

GUIT A7 A A7 D F/# A/E E7

BASS

DR

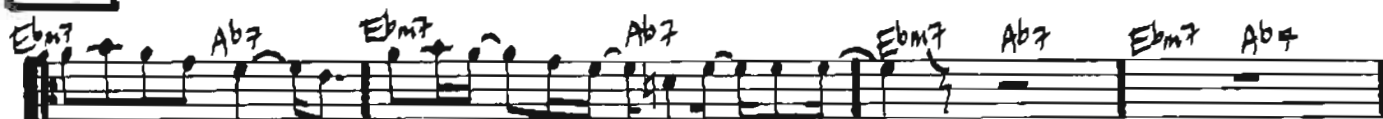
I WISH

INTRO

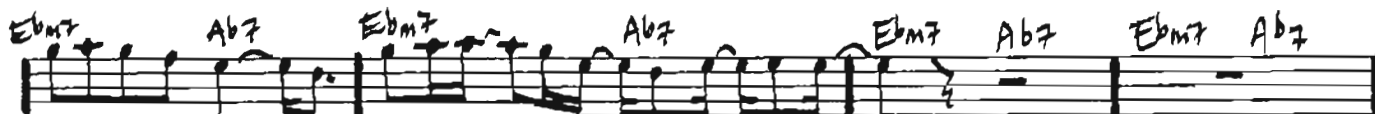
4 (BASS)

4 (BAND)

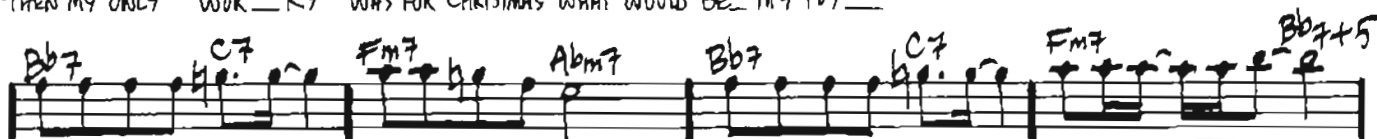
VERSE



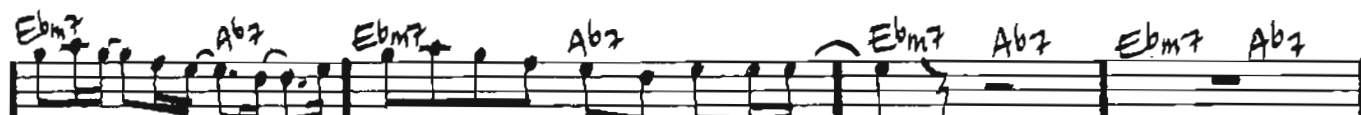
LOOKIN' BACK ON WHEN I WAS A LITTLE NAPPY HEADED BOY



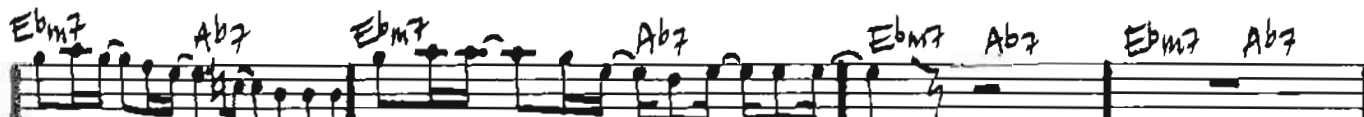
THEN MY ONLY WORRY WAS FOR CHRISTMAS WHAT WOULD BE MY TOY



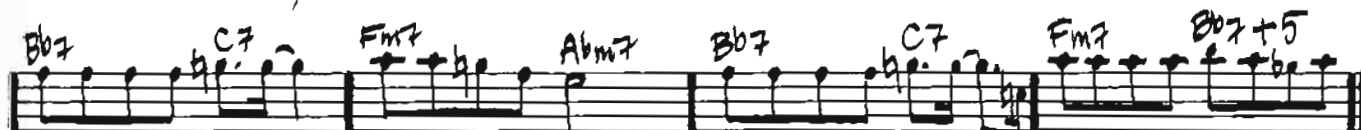
EVEN THOUGH WE SOMETIMES WOULD NOT GET A THING WE WERE HAPPY WITH THE JOY THE DAY WOULD BRING



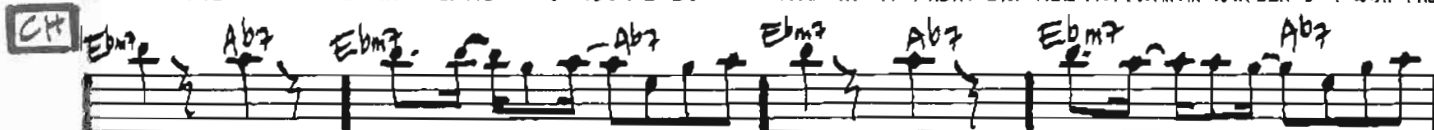
SNEAKIN' OUT THE BACKDOOR TO HANG OUT WITH THOSE HOODLUM FRIENDS OF MINE



GREETED AT THE BACKDOOR WITH "BOY I THOUGHT I TOLD YOU NOT TO GO OUTSIDE"



TRYIN' YOUR BEST TO BRING THE WATER TO YOUR EYES THINKIN' IT MIGHT STOP HER FROM WHIPPIN' YOUR BEHIND I WISH THOSE



DAYS COULD COME BACK ONE MORE, WHY DID THOSE DAYS EVER HAVE TO GO? I WISH THOSE



DAYS COULD COME BACK ONE MORE, WHY DID THOSE DAYS EVER HAVE TO GO? COS I LOVED THEM SO

INTERLUDE



DO DO DO DO (cont. simile)

AFTER SECOND CHORUS: ENDING JAM ON Ebm7 - Ab7

VERSE 2:

Brother says he's tellin'
'Bout you playin' doctor with that girl
Just don't tell I'll give you
Anything you want in this whole wide world
Mama gives you money for Sunday school
You trade yours for candy after church is through

Smokin' cigarettes and writing something nasty on the wall (you nasty boy)
Teacher sends you to the principal's office down the hall
You grow up and learn that kinda thing ain't right
But while you were doin' it – it sure felt outta sight

CHORUS and ending jam

RHYTHM EXAMPLE

Handwritten musical notation for a rhythm example, featuring three staves:

- PIANO:** Treble clef, key signature of two flats (Bb, Eb). The first measure contains a complex chordal figure. The second measure is marked **SIMILE**.
- BASS/GTR:** Treble clef, key signature of two flats. The first measure contains a bass line with a **Ebm7** chord above it. The second measure contains a bass line with an **Ab7** chord above it. The third measure is marked **SIMILE**.
- DR:** Treble clef, key signature of two flats. The first measure contains a drum pattern marked with 'x' for cymbals. The second measure is marked **SIMILE**.



STEVIE WONDER.

Foto: Pressens Bild.

JANIE'S GOT A GUN

- STEVEN TYLER/
TOM HAMILTON

INTRO

E5 (GUITAR AND PERCUSSION!)

DUM DUM DUM HONEY WHAT HAVE YOU DONE? DUM DUM DUM IT'S THE SOUND OF MY GUN

NYAH NYAH NYAH NYAH NYAH NYAH

CH 1

JANIE'S GOT A GUN HER

WHOLE WORLD'S COME UNDONE FROM LOOKIN' STRAIGHT AT THE SUN

VERSE

WHAT DID HER DADDY DO? WHAT DID HE PUT YOU THROUGH? THEY SAY WHEN

JANIE WAS ARRESTED THEY FOUND HIM UNDERNEATH A TRAIN BUT

MAN HE HAD IT COMIN' NOW THAT JANIE'S GOT A GUN SHE AIN'T NEV ER GONNA BE THE SAME

CH 2

JANIE'S GOT A GUN HER

DOG DAY'S JUST BEGUN NOW EVERY BODY IS ON THE RUN

VERSE

2. TELL ME NOW IT'S UNTRUE 3. WHAT DID HER DADDY DO? WHAT DID HER DADDY DO? IT'S JANIE'S LAST I. O. U. HE JACKED A SHE HAD TO

LITTLE BITTY BABY THE MAN HAS GOT TO BE INSANE TAKE HIM DOWN EAST AND PUT A BULLET IN HIS BRAIN THEY SAY THE SHE SAID, 'CAUSE

C#5 A5 F#5

SPELL THAT HE WAS UNDER THE LIGHTNING AND THE THUNDER KNEW THAT SOMEONE HAD TO STOP THE RAIN
NOBO-DY BELIEVES ME. THE MAN WAS SUCH A SLEAZE. HE AINT NEV ER GONNA BE THE SAME"

B5

BRIDGE

C5 D5 E5 D/E

RUNAWAY RUN AWAY FROM THE PAIN YEAH YEAH YEAH YEAH YEAH

C5 D5 E5 D/E

RUN- AWAY RUN AWAY FROM THE PAIN YEAH YEAH YEAH YEAH YEAH YEAH

C5 D5 A5 3 B7 sus

RUN- AWAY RUN- AWAY RUN RUN-A- WAY

SOLO

E5 D5 G5 A5 B5 D5

(6 gr)

REPEAT

CH 2

VERSE 3

BRIDGE

CH

(TO FADE)

RHYTHM EXAMPLE (bridge)

GTR.

C5

BASS

DR

JUMP

- EDDIE VAN HALEN
ALEX VAN HALEN
DAVID LEE ROTH
MICHAEL ANTHONY

INTRO A

SYNTH

SYNTH

(DR. FILL)

INTRO B

SYNTH

BASS (+ GTR) G/C C F/C G/C C F/C C/F G sus

DR

SMILE

INTRO C

SYNTH

BASS (+ GTR) F/C C F/C C/F G sus

VOX: I GET

VERSE (band = INTRO B)

UP AND NOTHIN' GETS ME DOWN YOU GOT IT

TOUGH I'VE SEEN THE TOUGHEST SOUL A-ROUND 2. AND I KNOW

2. BABY JUST HOW YOU FEEL - YOU GOT TO
3. OLD (ARE YOU, WHO SAID THAT?) BABY HOW YOU BEEN - YOU SAY YOU DON'T

ROLL WITH THE PUNCHES TO GET TO WHAT'S REAL - CAN'T YOU
KNOW YOU WON'T KNOW UNTIL YOU BE- GIN - CAN'T YOU

PRE-CHORUS

SEE ME STANDIN' HERE I GOT MY BACK AGAINST THE RECORD MACHINE I AIN'T THE WORST THAT YOU SEE IN

GTR Am7 F Em Dm

SYNTH/BASS

DR

to ms

OH CAN'T YOU SEE WHAT I MEAN I MIGHT AS WELL

RHYTHM SIM.; 2

GTR: F Em G

SIMILE

CH (band = INTRO B)

JUMP (JUMP!) MIGHT AS WELL JUMP GO AHEAD

JUMP (JUMP!) GO AHEAD JUMP

1: ()

(3: HOW)

SOLO (GUITAR) Bb m7 Gb Ab Db

2

(SYNTH) /C 2 /F

/G /Bb /A

2

/Ab /G

2

REPEAT

INTRO A AND

CHORUS

KISS

- PRINCE

VERSE

A7

1. U DONT HAVE 2 BE BEAUTIFUL 2 TURN ME ON 1 JUST NEED YOUR
2. DIRTY BABY IF U WANNA IMPRESS ME U CANT BE 2

BODY BA BY FROM DUSK TILL DAWN U DONT NEED EX-
FLIRTY MA MA U KNOW HOW 2 UNDRESS ME 1 WANT 2 BE YOUR

D7

PERIENCE 2 TURN ME OUT U JUST LEAVE IT ALL
FANTASY MAYBE U COULD BE MINE U JUST LEAVE IT ALL

A7

CH UP 2 ME I'M GONNASHOW U WHAT IT'S ALL ABOUT U DONT HAVE 2 BE
UP 2 ME WE COULD HAVE A GOOD TIME

E7 **D7**

RICH 2 BE MY GIRL U DONT HAVE 2 BE COOL 2 RULE MY WORLD AWT NO PARTICULAR SIGN

E7 **D7** **(DA) BREAK**

I'M MORE COMPATIBLE WITH I JUST WANT YOUR EXTRA TIME AND YOUR... KISS!

A7 **2. BREAK** **2. A7** **SOLO** 8

2. U GOT 2 NOT TALK

REPEAT VERSE AND CHORUS!

RHYTHM EXAMPLE

3rd VERSE:

GTR/KBD A7 (A9)

BASS

DR

WOMEN, NOT GIRLS, RULE MY WORLD, I SAID RULE MY WORLD
ACT YOUR AGE, NOT YOUR SHOESIZE,
MAYBE WE COULD DO THE TWIRL.
YOU DON'T HAVE TO WATCH DYNASTY,

TO HAVE AN ATTITUDE
YOU JUST LEAVE IT ALL UP TO ME,
MY LOVE WILL BE YOUR FOOD.
YOU DON'T HAVE TO BE...

THE KIDS ARE ALRIGHT - PETE TOWNSHEND

INTRO

VERSE

VOX

I DON'T MIND OTHER GUYS DANCIN WITH MY GIRL THAT'S BELLS

GTR.

D

BS

NO BREAK

ON REPEAT!

SMILE

DR

SMILE

D G A D G A

FINE CHIME I KNOW THEM ALL PRETTY WELL BUT I

KNOW I GOTTA GET A WAY

Em A G D/F#

KNOW SOMETIMES I MUST GET OUT IN THE LIGHT BETTER LEAVE

Em A D A

HER BEHIND WITH THE KIDS ARE AL- RIGHT THE KIDS ARE AL-

CHORUS

D A A (GUITAR)

RIGHT

SMILE

BRIDGE 1

A G/A

I KNOW IF I GO THINGS WILL BE A LOT BETTER FOR HER

BR. 2

A G

I HAD THINGS PLANNED BUT HER FOLKS WOULDN'T LET HER

TO VERSE - THEN BR. 2

REPEAT VERSE
- END BY
REPEATING CHORUS TWICE!

LADY MADONNA

— LENNON/
MCCARTNEY

VERSE



BRIDGE



VERSE: Lady Madonna, baby at your breast, Wonder how you manage to feed the rest?

VERSE: instrumental

BRIDGE: instrumental

VERSE: Lady Madonna, lying on the bed, Listen to the music playing in your head

VERSE: instrumental

BRIDGE: Tuesday afternoon is never ending, Wednesday morning papers didn't come

Thursday night your stockings needed mending, See how they run

VERSE: Lady Madonna, children at your feet, Wonder how you manage to make ends meet?

RHYTHM EXAMPLE

PIANO

DRUMS

(8 bassa)

(brushes)

RIFF (gtr, bass, sax)

LAYLA

- CLAPTON/
GORDON

INTRO

GUITAR, BVA:

Chords: Dm Bb C Dm Dm Bb

VERSE

Chords: C#m G#m C#m C7 D7 E E7 F#m A/B E A F#m B7 E A

WHAT WILL YOU DO WHEN YOU GET LONELY? WHEN NOBODY'S WAITING BY YOUR SIDE?

CH YOU BEEN RUNNING AND HIDING MUCH TOO LONG YOU KNOW IT'S JUST YOUR FOOLISH PRIDE. LAY-

LA YOU GOT ME ON MY KNEES, LAY- LA I'M BEGGIN' DARLING PLEASE, LAY-

LA DARLING WON'T YOU EASE MY WORRIED MIND

Tried to give you consolation, Your old man won't let you down
Like a fool I fell in love with you, Turned the whole world upside down
Layla...

Let's make the best of the situation, Before I finally go insane
Please don't say we'll never find a way, And tell me all my love's in vain
Layla...

RHYTHM EXAMPLE

GUITAR

BASS

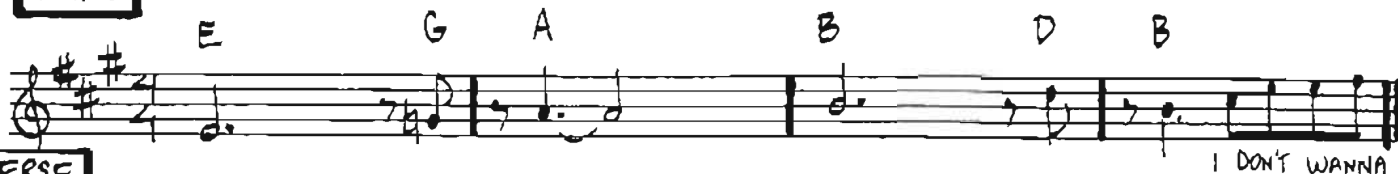
DRUMS

SMILE

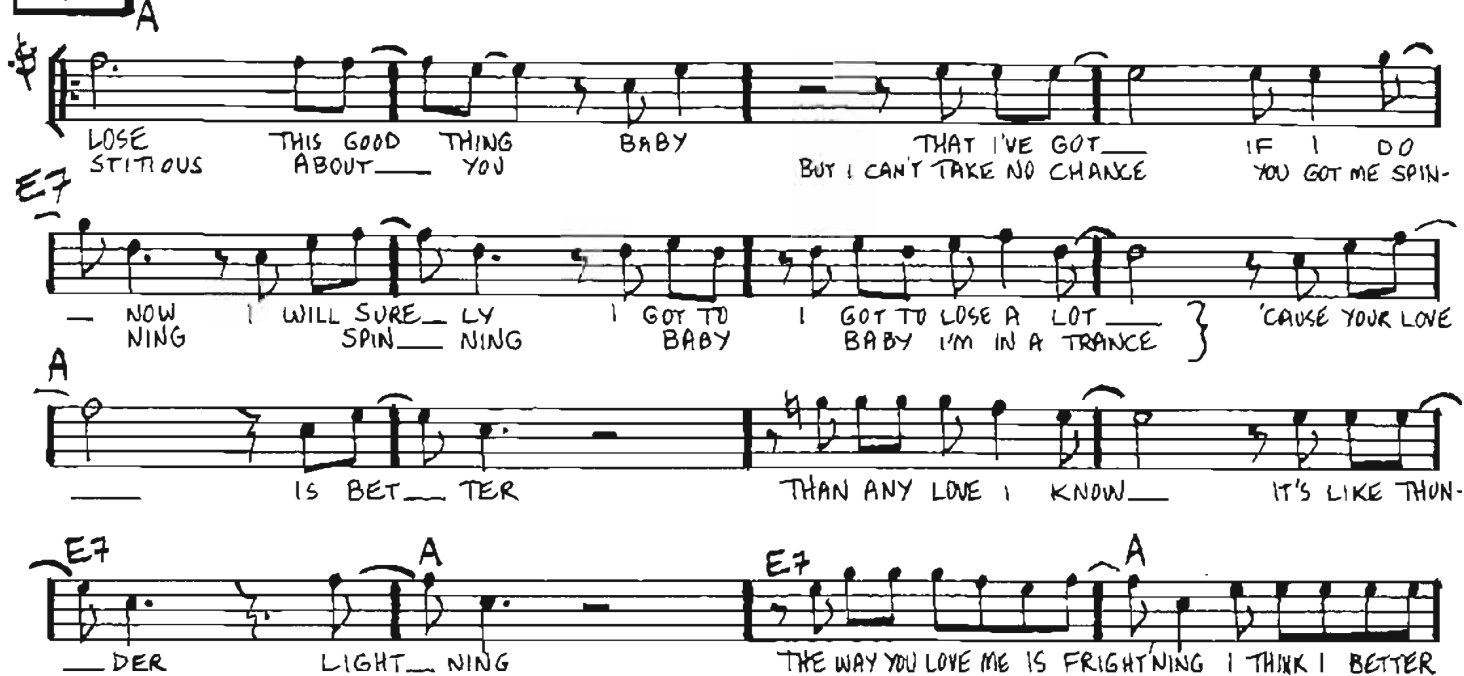
KNOCK ON WOOD

EDDIE FLOYD/
STEVE CROPPER

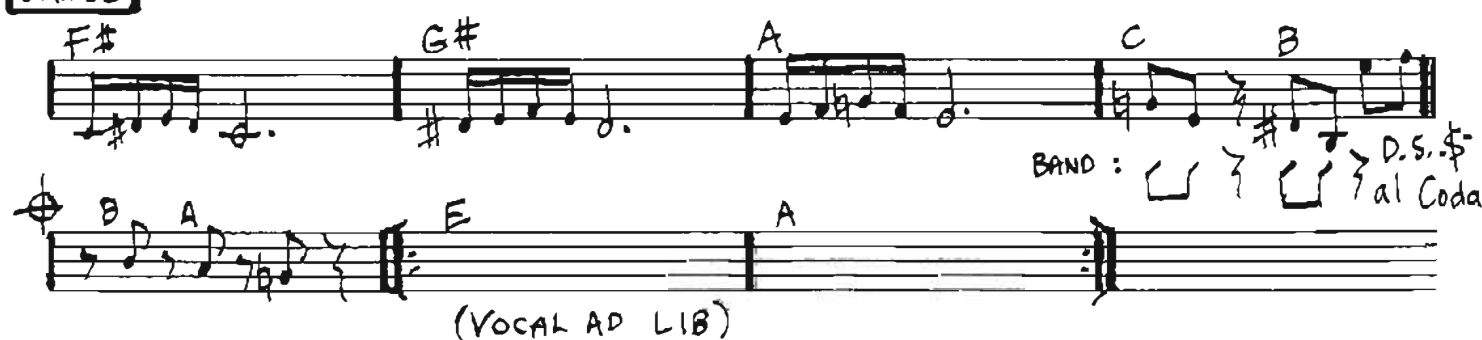
INTRO



VERSE



BRIDGE



VERSE 3: Ain't no secret that a woman can feel my love come up
You got me seeing, she really sees that I get enough
Just one touch from you, baby, you know it means so much
It's like thunder, lightning... (continue)

KNOCK ON WOOD - rhythm

INTRO

GUI

Handwritten musical score for the Intro of 'Knock on Wood'. The score is written on three staves. The top staff is for Guitar (GUI) in D major (two sharps) and 2/4 time. It contains four measures of music: a half note D, a quarter note E, a quarter note F#, and a half note G. The second staff is for Bass in D major and 2/4 time. It contains four measures of music: a half note E, a quarter note G, a quarter note A, and a half note B. The third staff is for Drums (DR) in 2/4 time. It contains four measures of music: a half note D, a quarter note E, a quarter note F#, and a half note G. The word 'SIMILE' is written below the drum staff in the second measure.

BASS E G A B D B

DR

SIMILE

VERSE

Handwritten musical score for the Verse of 'Knock on Wood'. The score is written on three staves. The top staff is for Guitar (GUI) in D major and 2/4 time. It contains two measures of music: a half note D, a quarter note E, a quarter note F#, and a half note G. The second staff is for Bass in D major and 2/4 time. It contains two measures of music: a half note E, a quarter note G, a quarter note A, and a half note B. The third staff is for Drums (DR) in 2/4 time. It contains two measures of music: a half note D, a quarter note E, a quarter note F#, and a half note G. The word 'A' is written below the guitar staff in the first measure. The word 'CONT. SIMILE!' is written below the bass staff in the second measure.

A

CONT. SIMILE!

LAND OF A THOUSAND DANCES

- CHRIS KENNER/
FATS DOMINO

INTRO

N.C. Bm D GTR:

ONE TWO THREE! ONE TWO THREE!

VERSE

VOX: OH! UM! YOU GOTTA

HORNS

GTR D7 SMILE

BASS SMILE

DR SMILE

D7

KNOW HOW TO PO- NY LIKE BONY MARO- NEY
DANCE WITH ME HO- NEY LIKE LONG TALL SAL- LY

MASHED PO- TATO DO THE ALLI- GATOR PUT YOUR
TWISTIN' WITH LUCY DOIN' THE WA- TUSI GOTTA

HANDS ON YOUR HIPPS LET YOUR BACKBONE SLIP
HOLD OF YOUR BACK I- LIKE IT LIKE THAT

DO THE WA- TUSI LIKE MY LITTLE LUCY
DO THE JERK WATCH ME WORK

DRUMS SOLO:

VOX + DRUMS :

SMILE

NA NA NA NA NA NA NA NA



FORM IN WILSON PICKETT'S RECORDING:

AFTER REPEAT:

16 BARS SAX SOLO

VOX + DRUMS (REPEATED)

2nd VERSE

FADS ON VERSE

LEARNING TO FLY

TOM
PETTY/
JEFF LYNNE

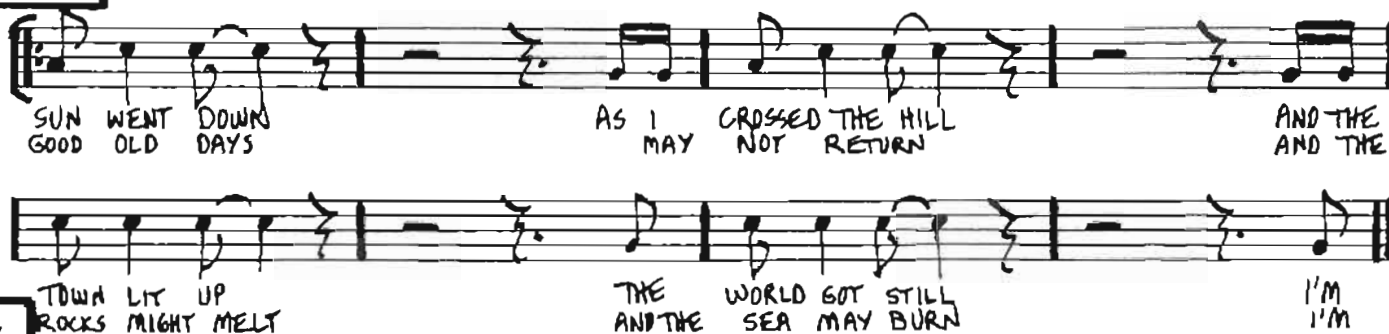
INTRO



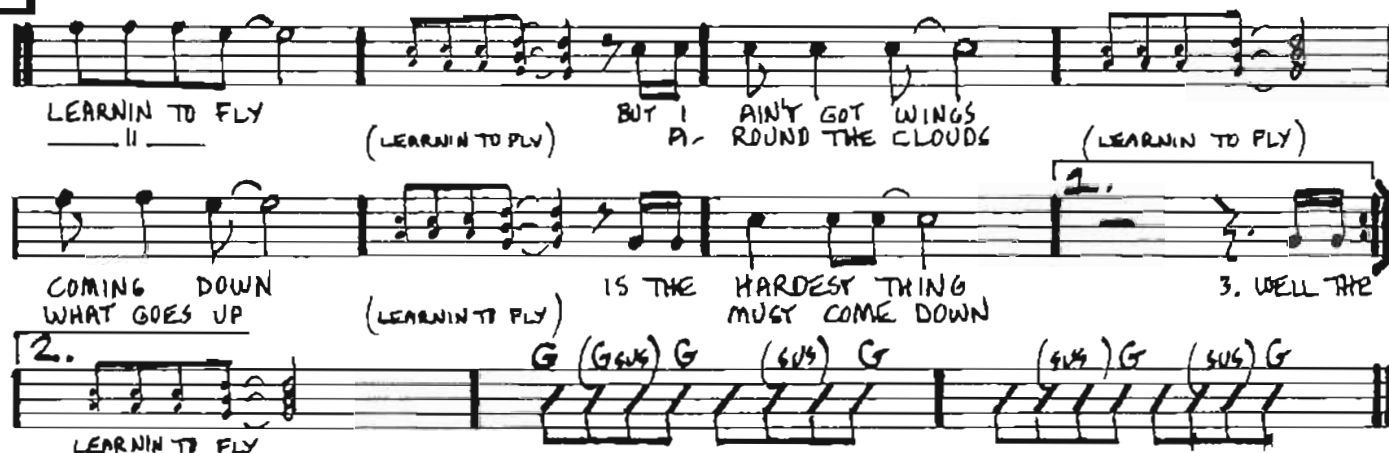
VERSE



VERSE



CH



SOLO



4th VERSE: WELL SOME SAY LIFE, WILL BEAT YOU DOWN
(NO BASS/DRUMS) BREAK YOUR HEART, STEAL YOUR CROWN

5th VERSE: SO I'VE STARTED OUT, FOR GOD KNOWS WHERE
(FULL BAND) I GUESS I'LL KNOW, WHEN I GET THERE

CHORUS (2nd ENDING)

INTERLUDE (FOUR BARS):

F C Am G END BY CHORUS

RHYTHM

GTR

BASS F C Am G

DR

GUITAR - VERSE:

CH:

LET'S TWIST AGAIN

-MANN/
APPELL

INTRO

(DRUMS AND RAP:)

WELL, COME ON EVERYBODY, CLAP YOUR HANDS

OH, YOU'RE LOOKING GOOD

I'M GONNA SING MY SONG, AND IT WON'T TAKE LONG

WE'RE GONNA DO THE TWIST, AND IT GOES LIKE THIS:

VERSE

1.3. LET'S TWIST AGAIN MEMBER WHEN LIKE WE DID LAST THINGS WERE REALLY SUMMER HUMMIN' YEAH LET'S

2. TWIST AGAIN LIKE WE DID LAST YEAR DO YOU RE-

1. TWISTIN' TIME IS HERE OH NOW LIKE WE DID LAST YEAR

BRIDGE

ROUND 'N' A-ROUND 'N' A- UP' N' DOWN WE GO A- GAIN OH

BABY MAKE ME KNOW YOU LOVE ME SO AND THEN LET'S

AFTER 3RD ENDING: VERSE (8 BARS) WITH SAX SOLO

VERSE (8 BARS) WITH RAP:

WHO'S THAT FLYING UP THERE?
IS IT A BIRD? NO!
IS IT A PLANE? NO!
IS IT A TWISTER? YEAH!

THEN REPEAT ENTIRE FORM (VERSE - VERSE - BRIDGE - VERSE)

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS

THE LETTER

- WAYNE CARSON THOMPSON

INTRO

(RIM SHOTS) (GTR.)

VERSE

Am F G D

GIMME A TICKET FOR AN AERO-PLANE
I DON'T CARE HOW MUCH MONEY I GOTTA SPEND

AIN'T GOT TIME TO TAKE A FAST TRAIN
GOTTA GET BACK TO MY BABY AGAIN }

Am F Eb E7 Am

LONELY DAYS ARE GONE - I'M A GOIN' HOME - MY BABY JUST WROTE ME A LETTER WELL SHE

CH

C G F C G

WROTE ME A LETTER SAID SHE COULDN'T LIVE WITHOUT ME NO MORE

C G F C G E7

LISTEN MISTER CAN YOU SEE I GOTTA GET BACK TO MY BABY AGAIN - ANY - WAY

REPEAT **VERSE 1** **CH** **VERSE 2** TO CODA

E7 Am

BABY JUST WROTE ME A LETTER

C# G# F# C# G#

(TO FADE)

GTR

BASS Am

DR

ORGAN IN CHORUS: C G

CHORUS: C G

SIMILE

F

SIMILE

LET'S GO CRAZY

- PRINCE

INTRO 1 ORGAN:

Chords: Gb/D^b, G^b sus 4/D^b, G^b/D^b, E^bm

SPOKEN: DEARLY BELOVED WE A GATHERED HERE TODAY THAN- LIFE ELECTRIC WORD LIFE-FOREVER AND THAT'S-
-THIS THING CALLED -IT MEANS -A MIGHTY LONG TIME

Chords: B^bm/D^b, G^b, C^b, C^b, D^b7, D^b sus 4, G^b/D^b

BUT I'M HERE 2 TELL U THERE'S THE AFTERWORD A WORLD OF- HAPPINESS- SEE THE SUN DAY OR NIGHT SO WHEN U- SHRINK IN BEVERLY HILLS-
SOMETHING ELSE -NEVER ENDING -U CAN ALWAYS -CALL UP THAT -U KNOW THE ONE DOCTOR

INTRO 2 Gb/D^b (DRUMS BEGIN)

Chords: G^b sus 2/D^b

EVERYTHING'LL BE ALRIGHT INSTEAD OF ASKIN' HIM HOW MUCH OF YOUR TIME IS LEFT ASK HIM HOW

Chords: G^b/D^b, G^b sus 4/D^b

MUCH OF YOUR MIND BABY 'COS IN THIS LIFE THINGS ARE MUCH HARDER THAN IN THE

Chords: G^b/D^b

AFTERWORLD IN THIS LIFE YOU'RE ON YOUR OWN

INTRO 3 G^b (GUITAR BEGINS) E (ORGAN OUT)

Chords: G^b, E

AND IF THE ELEVATORS TRIES 2 BRING U DOWN

Chords: G^b, E

GO CRAZY PUNCH THE HIGHEST FLOOR

Chords: G^b, E, E, G^b, E, E

VERSE

(RHYTHM SECTION BEGINS)

Chords: G^b, E

IF U DON'T LIKE ALL EXCITED THE WORLD YOU'RE LIVING IN BUT WE DON'T KNOW WHY

Chords: G^b, E

TAKE A LOOK AROUND U MAY BE IT'S 'COS AT LEAST U GOT FRIENDS GONNA DIE U SEE I AND

Chords: G^b, E

WE'RE ALL

Chords: G^b, E

4 A FRIENDLY WORD SHE JUST U

Chords: G^b, E

4 WHAT'S IT ALL 4

PICKED UP THE PHONE BETTER LIVE NOW DROPPED IT ON THE FLOOR AH AH WAS THAT I HEARD TELL ME
BE-FORE THE GRM REAPER COME KNOCKIN' ON YOUR DOOR

PRE-CH Db (N.C.)

R WE GONNA LET THE ELEVATOR BRING US DOWN (OH NO LET'S GO)

CHORUS Gb E Gb E

LET'S GO CRA- 2Y LET'S GET NUTS LET'S

LOOK 4 THE PURPLE BA- NA- NA TILL THEY PUT US IN THE TRUCK — LET'S GO

1. Gb UNISON: E 2 2 2

BRIDGE Gb E

2. COME ON BA- BY LET'S GET NUTS

Ebm E

YEAH

16 BARS SOLO (VERSE) — PRE-CH — DOUBLE CHORUS — 16 BARS "1ST ENDING" —
GUITAR FILL — "BLUES ENDING"!

RHYTHM (EXCEPT PRE-CH, 1ST ENDING AND BRIDGE!)

GUIT. SYNTH BASS DRUMS

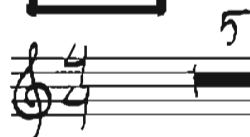
Gb E Gb E

SIMILE

LIGHT MY FIRE

-JIM MORRISON
ROBBIE KRIEGER

INTRO



VERSE

Am(7) F#m(7)

YOU KNOW THAT IT WOULD BE UNTRUE
TIME TO HESI- TATE IS THROUGH

YOU NO

Am F#m Am

KNOW THAT I WOULD BE A LIAR
TIME TO WALLOW IN THE MIRE

F#m Am F#m

IF I WAS TO SAY TO YOU
TRYIN' A WE COULD ON LY LOSE

CHORUS

G A D G A

AND OUR GIRL WE COULDN'T GET MUCH HIGHER
LOVE BECAME A FUNERAL PYRE

G A

COME ON BABY LIGHT MY FIRE

D B G D E

TRY TO SET THE NIGHT ON FIRE (THE)

SOLO

Am Bm Am Bm

REPEAT 2nd VERSE - CHORUS
- 1st VERSE

CHORUS

G A D G A D

COME ON BABY LIGHT MY FIRE

F C D 3x7 F C D

TRY TO SET THE NIGHT ON FI RE

TRY TO SET THE NIGHT ON FIRE

REPEAT INTRO

LIGHT MY FIRE - Komp

INTRO

ORGAN

GUIT G D F B $\flat$ E $\flat$ A $\flat$ A $\sharp$ A $\sharp$

BASS SIMILE

DR SIMILE

VERSE

CHORUS

Am(7) F $\sharp$ m(7) G A

BASS SIMILE

DR SIMILE

SOLO

BASS SIMILE

Am Bm Am Bm

DR SIMILE

LIKE A HURRICANE

- NEIL YOUNG

VERSE

Am G

ONCE I THOUGHT I SAW YOU IN A CROW-DED, HAZY BAR
FAR ACROSS THE MOON BEAMS I KNOW THAT'S WHO YOU ARE

F Em G

DANCING ON THE LIGHT FROM STAR TO STAR
SAW YOUR BROWN EYES TURN AND WATCH THE FIRE

CH C G F# G C G F# G

YOU ARE LIKE A HURRICANE THERE'S CALM IN YOUR EYES

C G F# G F#

AND I'M GETTIN' BLOWN AWAY TO SOMEWHERE SAFER WHERE THE FEELINGS STAY

FA Am (GUITAR INTERLUDE OVER VERSE CHORD PATTERN)

I WANNA LOVE YOU BUT I GET SO BLOWN AWAY

*I am just a dreamer, but you are just a dream
You could have been anyone to me
Before that moment you touch my lips
A perfect feeling, when time just slips away on our foggy trip*

You are like a hurricane...

GTR/KBD

RHYTHM EXAMPLE

BASS

DRUMS

Am

LONG TALL SALLY

JOHNSON/
PENNINGMAN/
BLACKWELL

VERSE

C7 (BREAK) C7 (BREAK) C7 (BREAK)

GONNA TELL AUNT MARY A- BOUT UNCLE JOHN HE CLAIM HE GOT THE MIS'RY BUT HE GOT A LOTTA FUN OH

F7 BABY YEH BABY OH

G7 F7 C7

BA-BY HAVIN' ME SOME FUN TO- NIGHT YEAH!

ENDING VERSE

C7

WE GONNA HAVE SOME FUN TONIGHT GONNA HAVE SOME FUN TONIGHT OH!

F7 C7

HAVE SOME FUN TONIGHT EV' RYTHING'S ALL- RIGHT

G7 F7 C7

HAVE SOME FUN HAVE ME SOME FUN TONIGHT (WE GONNA)

VERSE 2: Well, I saw Uncle John with Long Tall Sally,
He saw Aunt Mary coming and he ducked back in the alley,
Oh baby...
(SOLO)

VERSE 3: Well, Long Tall Sally she's built for speed,
She got everything that Uncle John need,
Oh baby...
(SOLO)

(ENDING VERSE)

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS

C7

LIVIN' ON A PRAYER

-JON BON JOVI
-RICHELLE SAMBORA
-DESMOND CHILD

VERSE

Am

TOMMY USED TO WORK ON THE DOCKS
TOMMY'S GOT HIS SIXSTRING IN HOCK

UNION'S BEEN ON STRIKE HE'S DOWN ON HIS LUCK, IT'S
NOW HE'S HOLDING IN WHAT HE USED TO MAKE TALK SO

F/A

TOUGH
TOUGH

G/A

SO
IT'S

TOUGH
TOUGH

Am

GINA WORKS THE DINER ALL DAY
GINA DREAMS OF RUNNIN' AWAY

WORKIN' FOR HER MAN SHE BRINGS HOME HER PAY, FOR
WHEN SHE CRIES IN THE NIGHT, TOMMY WHISPERS: BABY, IT'S

F/A

LOVE
O. K.

G/A

FOR LOVE
SOMEDAY

SHE SAYS WE GOTTA }
WE GOTTA }

PRE-CH

F G(sus) G(sus) Am F G G Am

HOLD ON_ TO WHAT WE GOT IT DOESN'T MAKE NO DIFFERENCE IF WE MAKE IT OR NOT WE

F G G Am F G

GOT EACH OTHER AND THAT'S A LOT FOR LOVE_ WE'LL GIVE IT A SHOT

CHORUS

Am F G C F G(sus)

OH_ WE'RE HALFWAY THERE_ OH_ LI- VIN' ON A PRAYER

Am F G C F G(sus)

TAKE MY HAND WE'LL MAKE IT I SWEAR OH_ LI_ VIN' ON A PRAYER

1. Am 2. F

LIVIN' ON_ A PRAYER_

SOLO

Am F G C F G

INSTR →

Am F G C F Am

OH -

WE GOTTA HOLD ON — READY OR — NOT, YOU LIVE FOR THE FIGHT WHEN IT'S

CHORUS in C minor: Cm Ab Bb Eb Ab Bb :

ALL THAT YOU'VE GOT

RHYTHM EXAMPLES

KBD INTRO VERSE PRE-CHORUS (3 x)

Am F G(sus) Am F

BASS

SIMILE

CHORUS

2.

Am F G C F G(sus) F

SIMILE

SIMILE

SIMILE

LONG TRAIN RUNNIN'

-TOM JOHNSTON

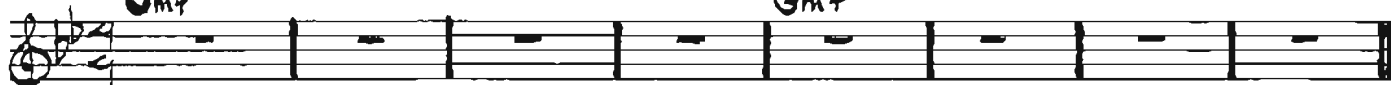
INTRO

GUITAR:

BAND:

Gm7

Gm7



VERSE

Gm7



CH

SEE THEM OLD TRAINS RUNNING

AND YOU

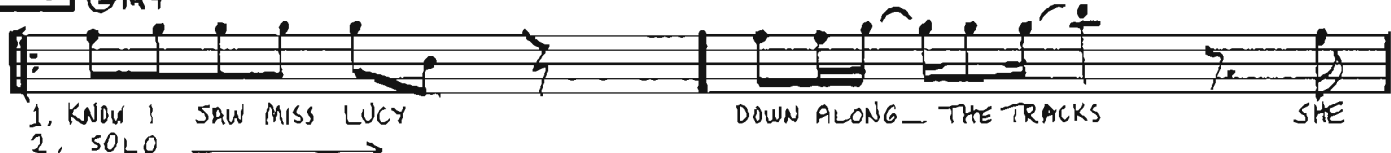
WATCH THEM DISAPPEAR

WITHOUT



VERSE

Gm7



CH

LOST HER HOME AND HER FAMILY

AND SHE

WON'T BE COMIN' BACK

WITHOUT



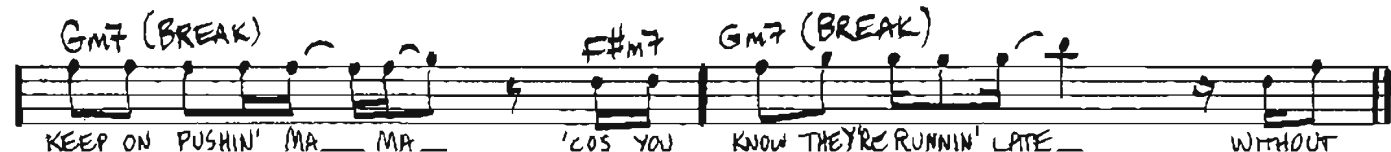
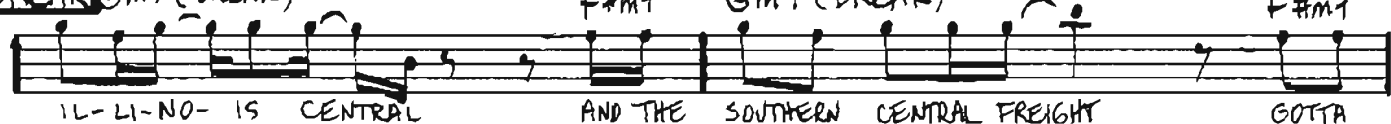
BREAK

Gm7 (BREAK)

F#m7

Gm7 (BREAK)

F#m7



CHORUS

CM7 Cm6 Gm7

LOVE_ WHERE WOULD YOU BE NOW_ (NOW NOW...) WITHOUT

EB (HARMONY SIMILE) Gm/D D7 Gm7

LOVE

2 Gm7

BREAK 2

Gm7 Gm7 Gm7 Gm7 F#m7 Gm7 Gm7 Gm7 Gm7 F#m7

PISTONS KEEP ON CHARMIN' AND THE WHEELS GO ROUND AND ROUND AND THE

Gm7 F#m7 Gm7 F#m7

STEEL RAILS ARE COLD_ AND HARD_ FOR THE MILES THAT THEY GO DOWN_ WITHOUT

CHORUS

CM7 Cm6 Gm7

LOVE_ WHERE WOULD YOU BE_ RIGHT NOW WITHOUT

EB Gm/D D7 (BREAK) CM7

LOVE WHERE WOULD YOU BE NOW_

Gm7

VOX AD LIB: GOT TO GET IT BABY, WON'T YOU MOVE IT DOWN, 1/2 C. to **FADE**

RHYTHM

GTR (Dm)(Gm) (Gm) (Dm)

BASS Gm7 Cm Eb Gm/D D7

DR SIMILE

SIMILE (VARY RHYTHMS!)

The first measure of the song 'The Old Folks at Home' is shown. It consists of a single eighth note followed by a triplet of eighth notes, all on a single line.

LOVE ME TWO TIMES

- JIM MORRISON
- ROBBIE KRIEGER
- RAY MANZAREK
- JOHN DENSMORE

INTRO

E⁷ GUITAR:

2 BASS:

Handwritten musical score for guitar, bass, and drums. The score is written on five staves. The first staff is for guitar (GTR.), the second for keyboard (KBD), the third for bass (BASS), and the fourth and fifth for drums (DR). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical bar lines. The guitar part includes trills (TR) and a double bar line. The keyboard part includes a double bar line and a measure with a bass line (8 bassa). The bass part includes a double bar line and a measure with a bass line (8 bassa). The drums part includes a double bar line and a measure with a bass line (8 bassa). The score is written in a simple, handwritten style.

VERSE

VOX

1. LOVE ME TWO TIMES BA-
2. LOVE ME ONE TIME

LOVE ME TWICE TODAY
COULD NOT SPEAK

LOVE ME TWO TIMES
LOVE ME ONE TIME

Handwritten musical score for the song "Love Me Twice Today". The score is written on three systems, each with a guitar (GTR) and keyboard (KBD) part. The key signature is one sharp (F#) and the time signature is 7/8.

System 1:

- Guitar (GTR):**
 - 1. LOVE ME TWO TIMES BA-
 - 2. LOVE ME ONE TIME
- Keyboard (KBD):**
 - 2

System 2:

- Guitar (GTR):**
 - LOVE ME TWICE TODAY
 - COULD NOT SPEAK
- Keyboard (KBD):**
 - 2

System 3:

- Guitar (GTR):**
 - LOVE ME TWO TIMES
 - LOVE ME ONE TIME
- Keyboard (KBD):**
 - 2

VOX

GIRL

I'M GOIN' AWAY
YEA MY KNEES GOT WEAK

LOVE ME TWO TIME, GIRL
LOVE ME TWO TIME, GIRL

Handwritten musical score for the song "I'm Goin' Away". The score is written on three staves: Vocal, Guitar (GIT), and Keyboard (KBD). The key signature is one sharp (F#), and the time signature is 4/4.

Vocal Part:

- Line 1: GIRL
- Line 2: I'M GOIN' AWAY
- Line 3: YEH MY KNEES GOT WEAR
- Line 4: LOVE ME TWO TIME, GIRL
- Line 5: LOVE ME TWO TIME, GRL

Guitar (GIT) Part:

- Line 1: (Chord: A7)
- Line 2: (Chord: E7)
- Line 3: (Chord: E7)
- Line 4: (Chord: E7)
- Line 5: (Chord: E7)

Keyboard (KBD) Part:

- Line 1: (Chord: A7)
- Line 2: (Chord: E7)
- Line 3: (Chord: E7)
- Line 4: (Chord: E7)
- Line 5: (Chord: E7)

VOX

G#

ONE FOR TOMORROW
LAST ME

ONE JUST FOR TODAY
ALL THRU THE WEEK

GTR

G#

KBD D

BASS

3 7 3 7

3 7 3 7

3 7 3 7

INTERLUDE

(DRUMS PLAY
TRIPLET RHYTHM!)

VOX

LOVE ME TWO TIMES

I'M GOIN' AWAY

GTR

3 7 3 7 3 7 3 7

KBD G D C B7

Em

3 7 3 7 3 7 3 7

BASS

3 7 3 7 3 7 3 7

(DRUMS PLAY TRIPLET RHYTHM!)

VOX

LOVE ME TWO TIMES

I'M GOIN' AWAY

GTR

KBD G D C B7

BASS

AFTER INTERLUDE:
KEYBOARD SOLO (VERSE).
REPEAT 2ND VERSE TO REPEAT SIGN.

REPEAT 1st VERSE.
END BY REPEATING INTERLUDE
TWICE, + 1st BAR OF INTERLUDE
ONE LAST TIME!

MEMPHIS TENNESSEE

—CHUCK BERRY

INTRO

GUITAR: G Dm G Dm

LONG

VERSE

D

DISTANCE INFORMA TION GIVE ME MEMPHIS TENNESSEE

HELP ME FIND THE PAR TY TRYIN' TO GET IN TOUCH WITH ME SHE

G

COULD NOT LEAVE HER NUM BER BUT I KNOW WHO PLACED THE CALL 'COS MY

D G

UNCLE TOOK THE MESS AGE AND HE WROTE IT ON THE WALL

GIT (SVA):

2. Help me, information, get in touch with my Marie
She's the only one who'd call me here from Memphis, Tennessee
Her home is on the south side, high upon a ridge
Just a half-a-mile from the Mississippi Bridge

3. Help me, information, more than that I cannot add
Only that I miss her, and all the fun we had
But we were pulled apart because her mom did not agree
And tore apart our happy home in Memphis, Tennessee

4. Last time I saw Marie, she was waving me goodbye
With hurry-home-drops on her cheeks, that trickled from her eye
Marie is only six years old, information please
Try to put me through to her in Memphis, Tennessee

RHYTHM EXAMPLE

GUITAR G GTR. (OR KBD) BASS G DR.

MERCURY BLUES

- K. C. DOUGLAS
- ROBERT GEDDINS

E7

IF I HAD MONEY, I TELL YOU WHAT I DO, I'D GO DOWNTOWN, BUY A MERCURY OR TWO. I'M

A7 **E7**

CRAZY 'BOUT A MERCURY CRAZY 'BOUT A MERCURY I'M GONNA

C#m **B** **E7**

BUY ME A MERCURY AND CRUISE IT UP AND DOWN THE ROAD

The girl I love, I stole her from a friend, My friend got lucky, stole her back again
'Cause she knowed he had a Mercury, knowed he had a Mercury
I'm gonna buy me a Mercury and cruise it up and down the road

Hey there mama, you look so fine, Ridin' along in your Mercury thirty-nine
I'm crazy 'bout a Mercury...

My baby went out, she didn't stay long, She bought herself a Mercury come a-cruisin' home
I'm crazy 'bout a Mercury...

C#m **B** **A**

BUY ME A MERCURY AND CRUISE IT UP AND DOWN THE ROAD I'M GONNA

C#m **B** **E**

BUY ME A MERCURY AND CRUISE IT UP AND DOWN THE ROAD

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS

(IN THE) MIDNIGHT HOUR

- WILSON PICKETT /
STEVE CROPPER

INTRO

HORNS

GTR.

BS

DR

VOX:

SIMILE

I'M GONNA

SIMILE

SIMILE

SIMILE

VERSE

E^b

A^b

OSV.

WAIT TILL THE MIDNIGHT HOUR THAT'S WHEN MY LOVE COMES TUMBLIN' DOWN I'M GONNA
WAIT TILL STARS COME OUT AND SEE THAT TWINKLE IN YOUR EYES I'M GONNA

WAIT TILL THE MIDNIGHT HOUR WHEN THERE'S NO ONE ELSE A-ROUND I'M GONNA
WAIT TILL THE MIDNIGHT HOUR THAT'S WHEN MY LOVE BE-GINS TO SHINE I'M GONNA

CH

B^b

A^b

B^b

A^b

TAKE YOU GIRL AND HOLD YOU AND DO ALL THE THINGS I TOLD YOU IN THE MIDNIGHT

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E^b A^b E^b A^b E^b A^b D^b B^b

HOOR (YES I AM OH YES I AM) (I'M GONNA)

SOLO HORNS

GTR.

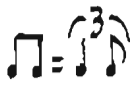
BASS E^b A^b E^b A^b E^b D^b B^b

SIMILE

SIMILE

E^b A^b E^b A^b E^b A^b B^b

AFTER SOLO: WAIT ON VERSE!



VERSE

MONEY

- ROGER WATERS

VOX

KBD

GTR/BASS

Bm

DR

MONEY
MONEY

GET A-
IT'S A

WAY
GAS

GET A GOOD JOB WITH MORE PAY AND YOU'RE
GRAB THAT CASH WITH BOTH HANDS AND

O. KAY
MAKE A STASH

NEW CAR CAVIAR

FOUR STAR DAYDREAM

THINK I'LL BUY ME A FOOTBALL

TEAM

F#m

Em

D.C.
2nd VERSE

D.C.
2nd VERSE

BASS/GUITAR (RIFF)

SAX SOLO

DR Bm

1 Bm 2 3 4 5 6 7 8

Em 2 3 4

Bm 2 3 4

F#m (DRUMS: PLAY VERSE PATTERN!) Em 2 3 4

UNISON: 2 3 4

GUITAR SOLO

RIFF Bm 2 3 4 5 6 7 8 Em 2 3 4

SIMILE

Bm 2 3 4 F#m NO CHORDS - unison! 2 3 4

1-2 Bm 2 3 4 D.C. - 3rd VERSE, THEN FADE ON RIFF! 3

VERSE 2: Money, get back

I'm all right, Jack, keep your hands off my stack

Money, it's a hit

Don't give me that do goody good bullshit

I'm in the hi-fidelity first class travelling set, and I think I need a Lear jet

VERSE 3: Money, it's a crime

Share it fairly but don't take a slice of my pie

Money, so they say

Is the root of all evil today

But if you ask for a rise it's no surprise that they're giving none away

MOONDANCE

- VAN MORRISON

VERSE

Am7 Bm7 Am7 Bm7 osv.

WELL IT'S A MARVELOUS NIGHT FOR A MOON DANCE WITH THE STARS UP ABOVE IN YOUR EYES A FAN-
 TABULUDS NIGHT TO MAKE RO MANCE 'NEATH THE COVER OF OCTOBER SKIES AND ALL THE
 LEAVES ON THE TREES ARE FALLING TO THE SOUND OF THE BREEZES THAT BLOW YEAH I'M
 TRYIN' TO PLEASE TO THE CALLING OF YOUR HEARTSTRINGS THAT PLAY SOFT AND LOW YOU KNOW THE

PRE-CH

Dm7 Am7 Dm7 Am7

NIGHT'S MAGIC SEEMS TO WHISPER AND HUSH YOU KNOW THE
 SOFT MOON LIGHT SEEMS TO SHINE IN YOUR BLUSH CAN I
 Dm7 Am7 Dm7 3 E7(+9) 3

CHORUS

Am7 Bm7 Am7 Bm7 osv.

JUST HAVE ONE-A-MORE -A MOON DANCE WITH-A YOU MY LOVE
 SIMILE
 CAN I JUST MAKE SOME-A-MORE -A ROMANCE WITH YOU

MY LOVE WELL I WAN-

Am7 E7

Well I wanna make love to you tonight, I can't wait till the morning has come
 And I know now the time is just right, and straight into my arms you will run
 And when you come my heart will be waiting, to make sure that you're never alone
 There and then all my dreams will come true, dear, there and then I will make you my own
 (PRE-CHORUS:)

And everytime I touch you, you just tremble inside,
 And I know how much you want me, that you can't hide
 (CHORUS)

VAN MORRISON'S ENDING:

Am G F Em Dm (BREAK) Am9

(CAN) I JUST HAVE ONE MORE MOONDANCE WITH YOU MY LOVE

RHYTHM EXAMPLE GTR/KBD

BASS

DRUMS

Am7 Bm7 Am7 Bm7

(CYMBAL SIDE STICK)

MUSTANG SALLY

- BONNY RICE

INTRO

PIANO

AD LIB

VOX:

C7

GTR

BASS

TR

SIMILE

SIMILE

SIMILE

MUSTANG SAL-

VERSE

C7

LY

BOUGHT YOU A BRAND NEW MUSTANG NINETEEN - SIXTY - FIVE GUESS YOU BETTER

SLOW THAT MUSTANG DOWN NOW YOU COMIN' ROUND SIGNIFYING WOMAN GIRL YOU WON'T LET ME RIDE } MUSTANG SAL -

F7

LY

GUESS YOU BETTER

C7

SLOW THAT MUSTANG DOWN - YOU BEEN

G7

F7

RUNNIN' ALL OVER TOWN - OH I GUESS I BETTER PUT YOUR FLAT FEET

C7

ON THE GROUND

CHORUS

C7

ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

C7

ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

F7

ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

C7

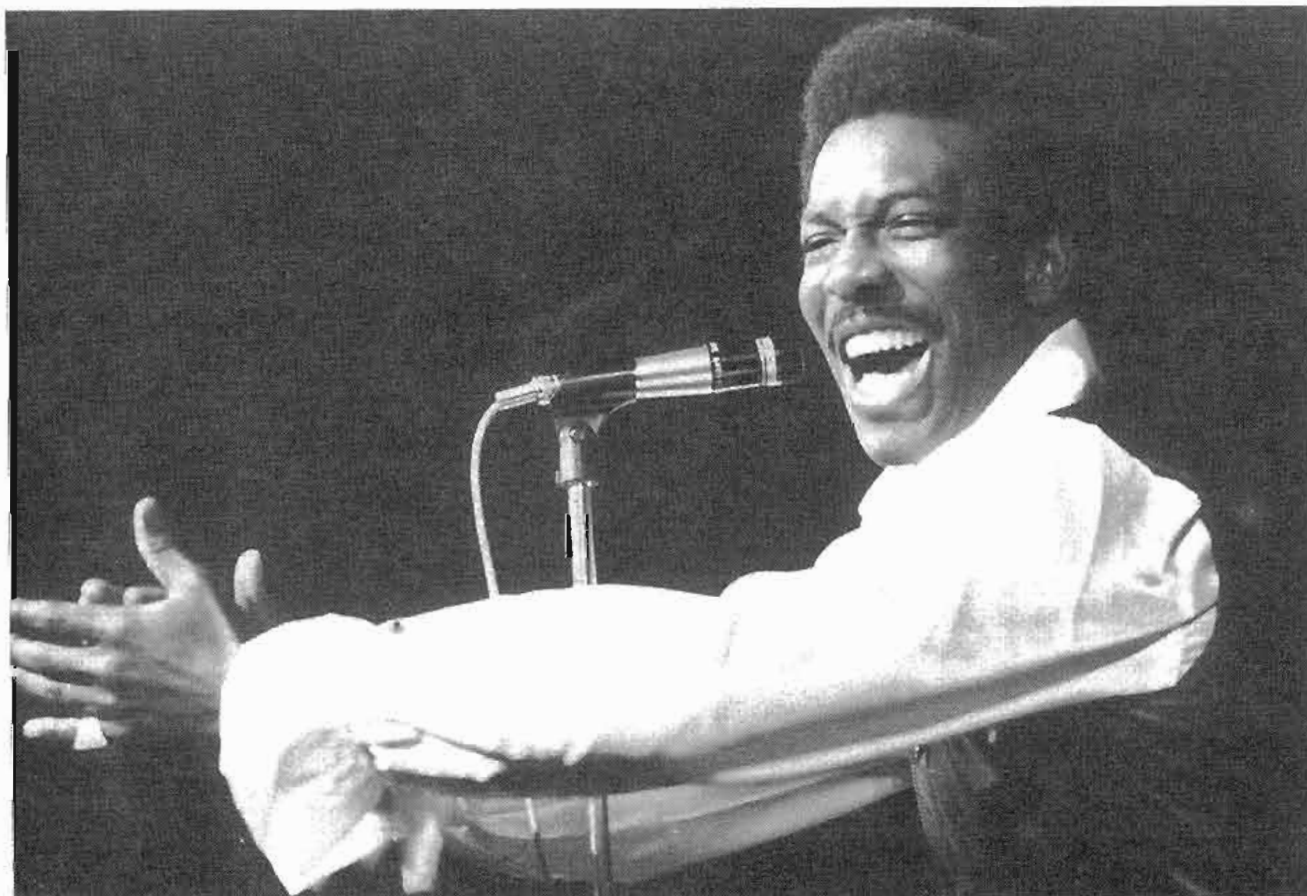
ALL YOU WANNA DO IS RIDE AROUND SALLY (RIDE SALLY RIDE)

G7 F7 BREAK

ONE OF THESE EARLY MOR _ NINGS I'M GONNA BE WIPIN' THOSE WEEPING

C7

EYES, YEH



WILSON PICKETT.

Foto: Pressens Bild.

NEEDLES AND PINS

- JACK NITZSCHE/
SONNY BONO

INTRO

VOX

The Intro section features a four-part arrangement. The top staff is for the Vox (Vocal), which begins with the lyrics "I SAW HER TODAY" and "SMILE". The second staff is for GTR 1 (Guitar 1), which plays a melodic line with chords D, (sus2), and (sus4). The third staff is for GTR 2 (Guitar 2), which plays a rhythmic pattern of eighth notes and is labeled "SMILE". The fourth staff is for the Bass, which plays a simple bass line with a D chord and is also labeled "SMILE". The bottom staff is for the DR. (Drums), which plays a steady eighth-note pattern and is labeled "SMILE".

VERSE

The Verse section consists of two systems of music. The first system has three staves. The top staff is the vocal line with lyrics: "I SAW HER FACE WAS A FACE I LOVE AND I KNEW I HAD TO RUN A- WAY-I-AY- ME LET HER GO A- HEAD AND GET DOWN ON MY KNEES AND PRAY-AY THAT THEY'D GO A-WAY STILL THEY'D BEGIN-". The second staff is the guitar line with chords D, Bm, and Bm. The third staff is the bass line with lyrics: "A PLEASE NEEDLES AND PINS A AND GET DOWN ON HER KNEES BECAUSE OF ALL MY HEY THAT'S HOW IT BEGINS-". The second system also has three staves. The top staff is the vocal line with lyrics: "PRIDE THE TEARS I GOTTA HIDE HEY, I THOUGHT I WAS SMART". The second staff is the guitar line with chords G, A7, and G# G. The third staff is the bass line with lyrics: "SHE'LL FEEL THOSE NEEDLES AND PINS HURT'N HER HURT'N HER".

BRIDGE

The Bridge section consists of a single staff with a key signature of F# and a common time signature. The lyrics are: "WHY CAN'T I STOP AND TELL MYSELF I'M WRONG, SO WRONG, SO WRONG".

D C#

WHY CAN'T I STAND UP AND TELL MYSELF I'M STRONG BECAUSE I SAW HER TODAY

REPEAT 1ST VERSE IN F# MAJOR:

F# - D#m7 - F# - D#m7 - F# - D#m7 - B - C#

then CODA

C# F#

A NEEDLES AND PINS A

NEEDLES AND PINS A

GTR F#add9 (sus4) F# (add9) F# (add9) F#

NEEDLES AND PINS A



SEARCHERS.

Foto. Pressens Bild.

THE NIGHT THEY DROVE OLD DIXIE DOWN

INTRO

VERSE

INSTR. _____

_____ IS THE NAME _____ AND I SERVED _____ ON THE DAN- VILLE TRAIN

_____ 'TIL STONE - MAN'S

CA- VAL- RY CAME _____ AND TORE UP THE TRACKS AGAIN

_____ IN THE WINTER OF

SIXTY- FIVE WE WERE HUNGRY, JUST BARELY ALIVE _____

BY MAY THE TENTH RICHMOND HAD FELL _____ IT'S A TIME

CHORUS

I RE- MEMBER OH _____ SO WELL _____ THE

NIGHT THEY DROVE _____ OLD DIX- IE DOWN _____ AND THE

BELLS WERE RING- IN', THE NIGHT _____ THEY DROVE _____ OLD DIXIE DOWN

_____ AND THE PEOPLE WERE SINGIN', THEY WENT LA, LA, LA,

NO WOMAN NO CRY

-VINCENT FORD

INTRO

ORGAN:

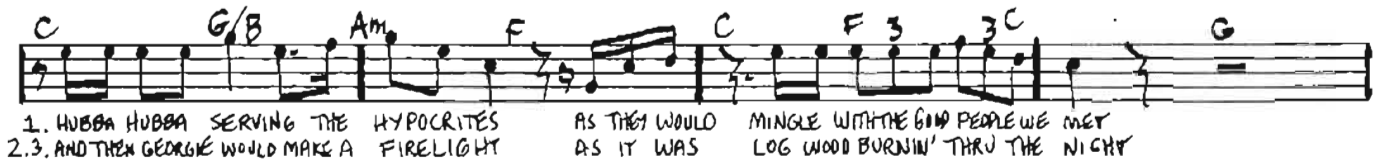
BAND:



CHORUS



VERSE



BRIDGE



SOLO



CODA

NO WOMAN NO CRY

OH MY LITTLE DARLIN' I SAY DON'T SHED NO TEARS

NO WOMAN NO CRY

YEAH (3x)

1,2. LITTLE DARLIN' 3. INSTR'

DON'T SHED NO TEARS

NO WOMAN NO CRY

RHYTHM EXAMPLE

KBD/GTR

VARY FIGURE!

BS C G/B Am F C F C G7

DR

SIMILE

BRIDGE

C G/B Am F (G)

SIMILE

SIMILE

SIMILE

OOH I LIKE IT

INTRO



VERSE

EVERYTHING IS COOL AND MELLOW
WHY YOU GOT THAT BIG UMBRELLA

YOUR FACE IS TURNING GREEN AND YELLOW
'CO THE SPACE IS IN MY FACE YOU TELL HER

GIRL IS SAYIN' HELLO HELLO
HEAD IS FULL OF JUMPIN' JELLO

WELL SHUCKS! YOU THINKIN' WELL OH WELL OH
SHE SAYS BABY YOU'RE MY KIND OF FELLOW

GOIN' UP THE ESCALATOR
ON THE MOON AND IN A CRATER

GOODY GOODY GENERATOR
LIVES A FUNKY OPERATOR

BUBBLEGUM IS WHAT IT'S MADE OF
GROWIN' GIANT BLUE TOMATO

DROPS HER DRESS HO-LY CREATOR
LET'S MAKE LOVE AND EAT IT LATER

YOU SAYIN'

CH

OOH I LIKE IT



AFTER REPEAT: SOLO OVER CHORUS - CHORUS TO FADE

OOH I LIKE IT - rhythm

INTRO

ORGAN

GTR

BASS

DR

A G E D (CAG)

2

VERSE

(3 x)

A7 D7 A7 D7 D C G

CHORUS

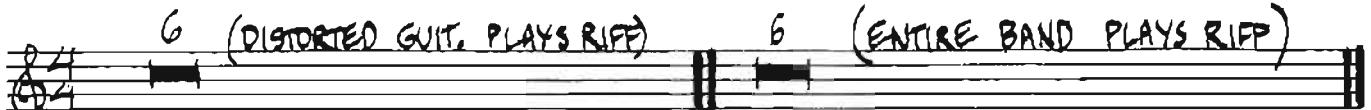
A7 D7 A7 D7

SMILE

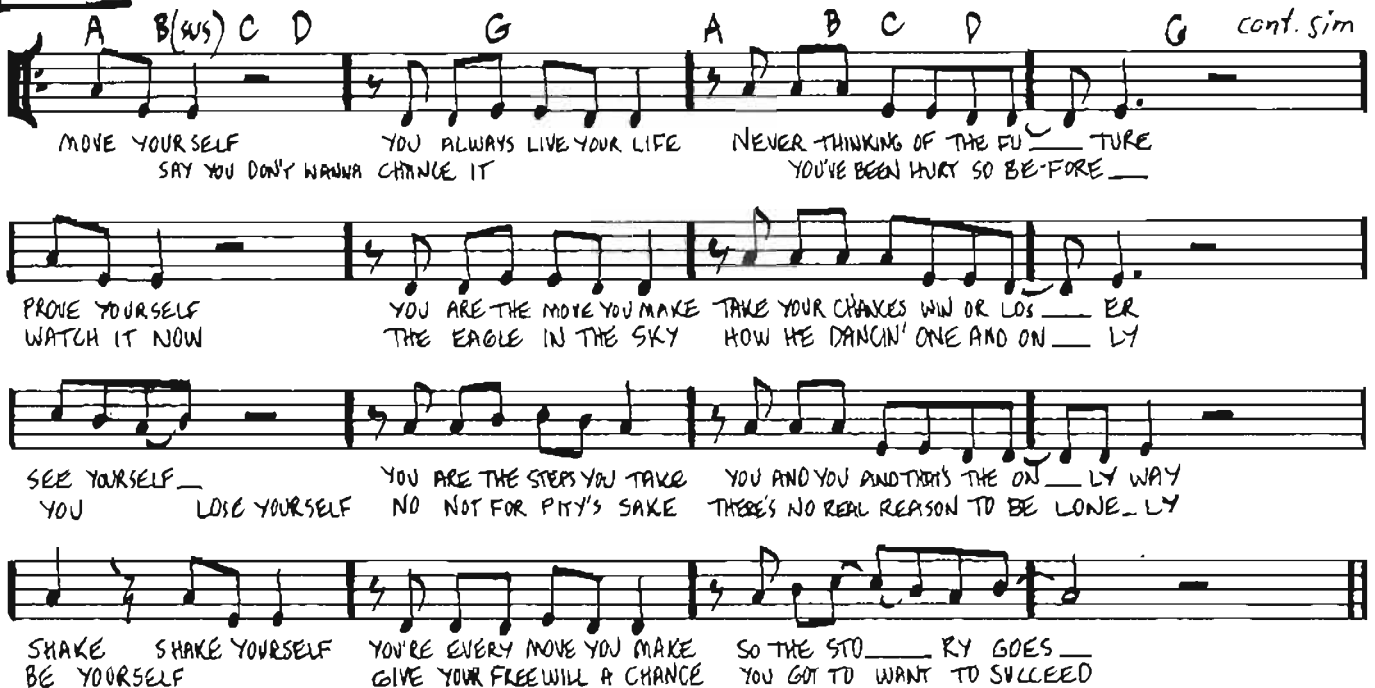
OWNER OF A LONELY HEART

-RABIN/
ANDERSON/
SQUIRE/
HORN

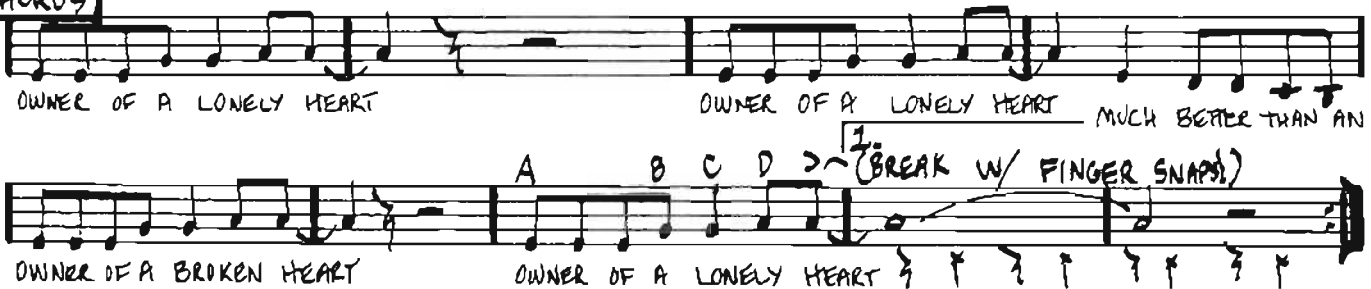
INTRO



VERSE



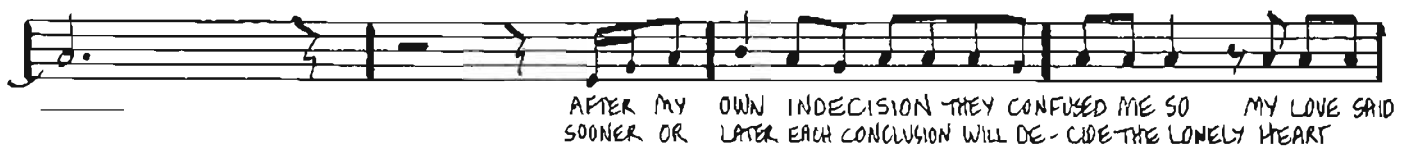
CHORUS



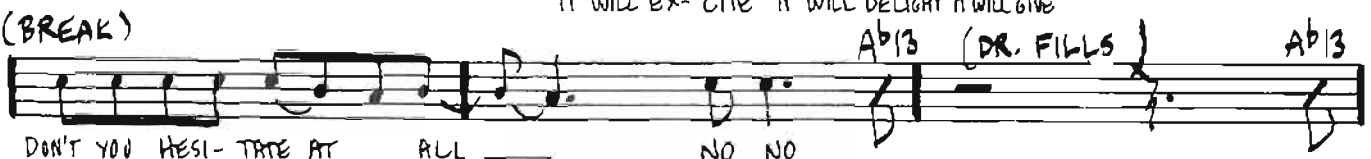
BRIDGE



cont. sim.



(BREAK)



SOLO

Ab13 E13 F13 F#13 G13 G#13

A BC D G A BC D G (4x)

INTERLUDE 1x GTR. SOLO, 2x GTR + DRUMS!

2

DOUBLE CHORUS (1st ENDING WITHOUT BREAK, THEN 2nd ENDING)

BRIDGE TO CODA

C/G F# E F Eb/F F Eb/F

A BETTER START DON'T DE-CEIVE YOUR FREE WILL AT ALL — DON'T DECEIVE YOUR FREE WILL AT ALL — DON'T DE-

VERSE CH

BASS A B(sus) C D G

(DURING 1st VERSE, GUITAR PLAYS INTERLUDE FIGURE!)

DR (SAME PATTERN FOR INTERLUDE!)

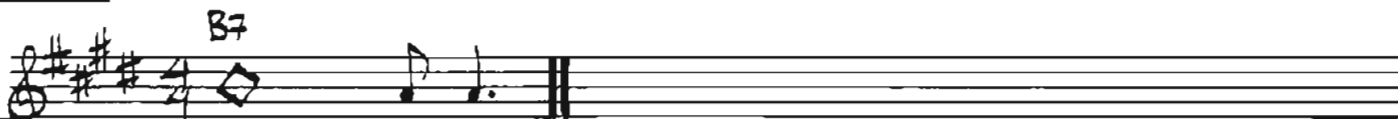
BRIDGE

A C/A G/A C/G F# E F Eb/F

PAPA'S GOT A BRAND NEW BAG

- JAMES BROWN

INTRO



COME HERE

VERSE

VOX E7

1. SISTER
2. MAMA
3. SISTER
4. PAPA

PAPA'S IN THE
AND DIG THIS CRAZY
PAPA'S IN THE

SWING
SCENE
SWING
PAPA

HE'S DOING THE JERK

AIN'T TOO
NOT TOO
AIN'T TOO
HE'S DOING THE

HORNS

A7 E7

HIP FANCY
HIP NOW
TWIST

JUST LIKE THIS

ABOUT THAT NEW BREED
BUT THIS LINE IS PRETTY
BUT I CAN DIG THAT NEW BREED
HE'S DOING THE

BABE
CLEAN
BABE
FLY EVERY DAY AND EVERY

NIGHT

AIN'T NO
AIN'T NO
AIN'T NO
THE

B7 A7 (BREAK) B7

1. DRAG
4. THING'S

PAPA'S GOT A BRAND NEW
LIKE THE BOOME

BAG
RANG

E9 (GUITAR)

2. COME HERE
STCK. HE'S DOING THE
4. OH

B7 (BAND)

BRIDGE

E7 3

JERK HE'S DOING THE FLY

DON'T PLAY HIM CHEAP 'COS YOU KNOW HE AIN'T

SHY HE'S DOING THE

3

MONKEY THE MASHED POTATOES JUMP BACK

JACK SEE YOU LATER ALLI-

GATOR 3. COME HERE

AFTER BRIDGE: **VERSE 3** **VERSE 4** FADE ON **BRIDGE**

PAPA'S GOT... rhythm example

GTR (E9)

BASS E7

DR

The image shows handwritten musical notation for three instruments: guitar (GTR), bass (BASS), and drums (DR). The guitar part is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a single note on the E9 string in the first measure, followed by a double bar line and a repeat sign. The bass part is in bass clef with the same key signature and time signature, showing a sequence of notes: E2, G2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4. The drum part is in bass clef with the same key signature and time signature, showing a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4. The notation is handwritten and appears to be a rhythm example.



JAMES BROWN.

Foto: Lorne Resnick/Pressens Bild

- J. ALLISON,
N. PETTY,
B. HOLLY

Handwritten musical score for guitar, bass, and drums. The score is written on three staves. The top staff is for guitar (GTR) in treble clef, the middle staff is for bass in bass clef, and the bottom staff is for drums in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The guitar part starts with a melodic line in the first measure, followed by a series of chords. The bass part starts with a bass line in the first measure, followed by a series of chords. The drum part starts with a drum line in the first measure, followed by a series of chords. The score is divided into four measures by vertical bar lines. The first measure contains the initial notation for each instrument. The subsequent three measures contain the chords for each instrument, with the guitar and bass parts having the word 'SIMILE' written above them. The drum part has the word 'SIMILE' written below it.

Guitar (GTR): Treble clef, key of F# (one sharp). The first measure contains a melodic line. The subsequent three measures contain the word 'SIMILE' above the staff.

Bass: Bass clef, key of F# (one sharp). The first measure contains a bass line. The subsequent three measures contain the word 'SIMILE' above the staff.

Drums: Bass clef. The first measure contains a drum line. The subsequent three measures contain the word 'SIMILE' below the staff.

Handwritten musical notation for the song "Peggy Sue" by Buddy Holly. The notation is on two staves. The first staff contains the first line of the song, and the second staff contains the second line. The lyrics are written below the notes. The chords are indicated by letters A, D, and A above the notes. The lyrics are: IF YOU KNEW PEGGY SUE I LOVE YOU PEGGY SUE PEGGY SUE THEN YOU'D KNOW WHY OH HOW MY HEART YEARS FOR YOU OH FEEL BLUE ABOUT PE-OH RARE AND TRUE OH

E7 D7 A D A E

LOVE YOU GAL 1.2. YES I LOVE YOU PEG GY SUE
BRIDGE 3. AND I WANT YOU PEG GY SUE

BRIDGE

PEGGY SUE — PEGGY SUE — PRETTY PRETTY PRETTY PRETTY PEGGY SUE — OH MY

PEGGY MY PEGGY SUE — OH WELL I

LOVE YOU GAL AND I WANT YOU PEGGY SUE —

REPEAT VERSE (3rd VERSE)
SOLO OVER VERSE
REPEAT BRIDGE
REPEAT VERSE (3rd VERSE)
END BY REPEATING LAST 4

PEOPLE GET READY

- CURTIS
MAYFIELD

VERSE

PEOPLE GET READY, THERE'S A TRAIN A-COMING, YOU
DON'T NEED NO BAGGAGE, YOU JUST GET ON BOARD ALL YOU NEED IS FAITH TO HEAR THE
DIE-SELS HUMMING DON'T NEED NO TICKET, YOU JUST THANK THE LORD

INTERLUDE

PEOPLE GET READY FOR THE TRAIN TO JORDAN

People get ready for the train to Jordan
Picking up passengers from coast to coast
Faith is the key, open the doors and board them
There's room for all, among the loved the most

(Guitar melody, 8 bars)
(Double INTERLUDE, 4 bars)

There ain't no room for the hopeless sinner
Who would hurt all mankind just to save his own
Have pity on those, whose chances grow thinner
'Cos there's no hiding place from the kingdom's throne

(Repeat VERSE 1)

RHY. EXAMPLE

KEYBOARD/GTR
BASS
DRUMS
SIMILE

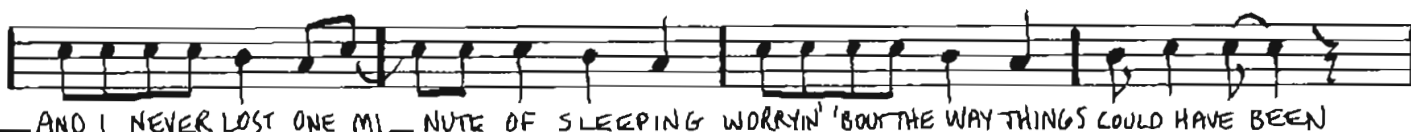
PROUD MARY

~ JOHN FOGERTY

INTRO



VERSE



CH



2. Cleaned a lot of plates in Memphis
Pumped a lot of pain down in New Orleans
But I never saw the good side of the city
Until I hitched a ride on the river boat queen
Big wheels keep on turning...

3. If you come down to the river
Bet you gonna find some people who live
You don't have to worry, 'cos you have no money,
People on the river are happy to give
Big wheels keep on turning...

RHYTHM EXAMPLE





RAMBLIN' ON MY MIND

- ROBERT JOHNSON

E7 A7 E7

I GOT RAMBLIN' I GOT RAMBLIN' ON MY MIND I GOT

A7 E7

RAMBLIN' I GOT RAMBLIN' ON MY MIND HATE TO

B7 A7 E7 3 (B7)

LEAVE MY BABY BUT SHE TREAT ME SO UN-KIND I GOT

2. I got mean things, I got mean things on my mind (2x)
Hate to leave you here, baby, but you treat me so unkind

3. Runnin' down to the station, catch the first mail train I see (2x)
I got the blues about miss So-and-so, and the child got the blues about me

4. And I'm leavin' this mornin', with my arms folded up and cryin' (2x)
I hate to leave my baby, but she treats me so unkind

(Robert Johnson also sings a fifth verse, same as second verse!)

GUITAR/PIANO

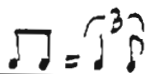
B5

DR

I GOT RAMBLIN' I GOT RAMBLIN' ON MY MIND I GOT

RAMBLIN' I GOT RAMBLIN' ON MY MIND HATE TO

LEAVE MY BABY BUT SHE TREAT ME SO UN-KIND I GOT



ROADHOUSE BLUES

-JIM MORRISON
ROBBIE KRIEGER
RAY MANZAREK
JOHN DENSMORE

INTRO

GUITAR:

(E7)



1. KEEP YOUR

VERSE

E7



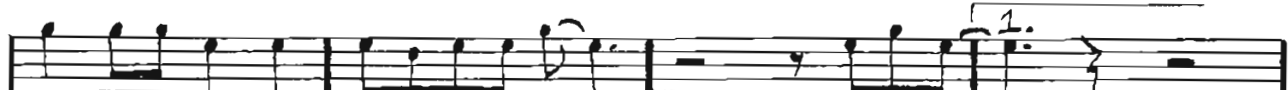
1. EYES ON THE ROAD YOUR HANDS UP-ON THE WHEEL
2. BACK OF THE ROADHOUSE THEY GOT SOME BUNGALOWS

AH-KEEP YOUR



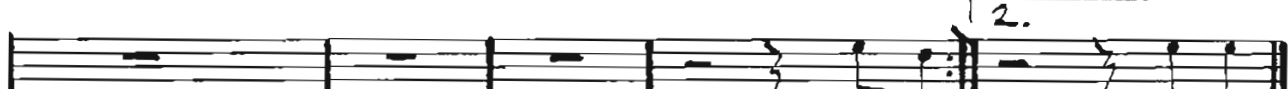
EYES ON THE ROAD YOUR HANDS UP-ON THE WHEEL
BACK OF THE ROADHOUSE THEY GOT SOME BUNGALOWS

YEAH WE'RE
BUT



GOIN' TO THE ROADHOUSE GONNA HAVE A REAL
THAT'S FOR THE PEOPLE WHO LIKE TO GO DOWN SLOW

A GOOD TIME



YEAH, IN

LET IT

CH

A7



ROLL - BA - BY ROLL - LET IT ROLL - BA - BY ROLL - LET IT

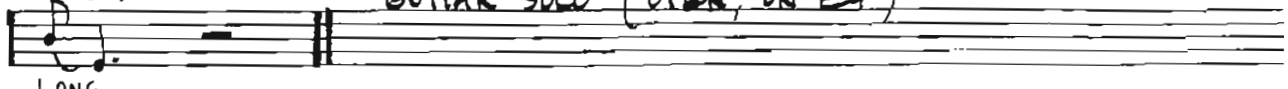


ROLL - BA - BY ROLL - LET IT ROLL ALL NIGHT

SOLO

E7

GUITAR SOLO (OPEN, ON E7)



LONG -

VERSE 3: Ashen lady, ashen lady
Give up your vow, give up your vow
Save our city, save our city
Right now!

When I woke up this morning, I got myself a beer
When I woke up this morning, I got myself a beer
The future is uncertain, and the end is always near
Let it roll ...

(CHORUS to ENDING)

ROADHOUSE BLUES- rhythm

VERSE

GTR

KBD

BASS

DR

E7

SIMILE (VARY!)

SIMILE

CH

(6 x)

B5

A7

B7

C7

B7

SIMILE

ENDING:

B7

C7

C#7

D7

D#7

E7

E7

GTR FILL

- JIMMY PAGE /
ROBERT PLANT /
JOHN PAUL JONES
JOHN BONHAM

Handwritten musical score for guitar, piano, bass, and drums. The score is written on four staves, each with a treble clef and a key signature of two sharps (F# and C#). The guitar part (GTR) is on the top staff, the piano part (PIANO) is on the second staff, the bass part (BASS) is on the third staff, and the drums part (DR) is on the bottom staff. The guitar part features a melodic line with eighth and sixteenth notes. The piano part features a rhythmic pattern with eighth and sixteenth notes. The bass part features a melodic line with eighth and sixteenth notes. The drums part features a simple rhythmic pattern with eighth and sixteenth notes. The score is divided into three measures by vertical bar lines. The first measure contains the main musical notation. The second measure contains a double bar line and a 'SIMILE' marking. The third measure contains a double bar line and a '2' marking.

SIMILE

An empty musical staff with five lines and a single treble clef at the beginning.

IT'S

OH

BABY WHERE I _____ CAME

A7
FROM IT'S



VERSE 2:

*It's been a long time since the book of love
 I can't count the tears of a life with no love
 Carry me back, carry me back, carry me back, baby where I come from, oh
 It's been a long time, been a long time, been a long lonely, lonely, lonely, lonely, lonely time*

Solo: 1 chorus 12-bar blues with intro riff

1 chorus 12-bar blues with this backing, also played during verses:



VERSE 3:

*Seems so long since we walked in the moonlight
 Making vows that just can't work right
 Oh yeah, open your arms, open your arms, open your arms, baby let my love come running in
 It's been a long time, been a long time, been a long lonely, lonely, lonely, lonely, lonely time*

VERSE 4:

*Yeah, hey
 Yeah, hey
 etc.
 It's been a long time, been a long time, been a long lonely, lonely, lonely, lonely, lonely time*

ROCK AND ROLL MUSIC

-CHUCK
BERRY

CHORUS A7

JUST LET ME HEAR SOME OF THAT ROCK AND ROLL MUSIC ANY OLD WAY YOU

CHOOSE IT IT'S GOT A BACKBEAT YOU CAN'T LOSE IT ANY OLD WAY YOU USE IT

GOTTA BE ROCK' N' ROLL MUSIC IF YOU WANNA DANCE WITH ME IF YOU WANNA DANCE WITH ME! I GOT NO KICK AGAINST-A

VERSE

MODERN JAZZ UNLESS THEY TRY TO PLAY IT TOO DARN FAST AND LOSE THE BEAUTY OF THE

MELODY UNTIL THEY SOUND JUST LIKE A SYMPHONY THAT'S WHY I GO FOR THAT

I took my loved one over cross the tracks
So she can hear my man a-wail a sax
I must admit they have a rockin' band
Man, they were goin' like a hurricane! That's why I go for that... (CHORUS)

Way down South they gave a jubilee
The jokey folks they had a jamboree
They're drinking homebrew from a water cup
The folks are dancing till they're all shook up! And started playing that... (CHORUS)

Don't care to hear them play a tango
I'm in no mood to take a mambo
It's way too early for the congo
So keep on rockin' that piano! And let me hear some of that... (CHORUS)

GUITAR A7 BASS A7 DRUMS



ROCK AROUND THE CLOCK

MAX FREEDMAN/
JIMMY DeKNIGHT

INTRO

1 2 3 O'CLOCK 4 O'CLOCK ROCK 5 6 7 O'CLOCK 8 O'CLOCK ROCK

SNARE DRUM:

BASS, GTR., SAX

9 10 11 O'CLOCK 12 O'CLOCK ROCK WE GONNA ROCK AROUND THE CLOCK TONIGHT PUT YOUR

VERSE

GLAD RAGS ON JOIN ME HON' WE'LL HAVE SOME FUN WHEN THE CLOCK STRIKES 1, WE GONNA

TENORSAX E

GUITAR: SIMILE

BASS SIMILE

DRUMS SIMILE

A E

ROCK AROUND THE CLOCK TONIGHT WE GONNA ROCK ROCK ROCK TILL BROAD DAYLIGHT WE GONNA

B7 E

ROCK A- ROUND THE CLOCK TONIGHT

When the clock strikes two, three and four, if the band slows down we'll yell for more. We're gonna...

When the chimes ring five, six and seven, we'll be rockin' in seventh heaven. We're gonna...

When it's eight, nine, ten, eleven, too, I'll be going strong and so will you. We're gonna...

When the clock strikes twelve, we'll cool off and, start a-rockin' round the clock again. We're gonna...

ROCKIN' ALL OVER THE WORLD

-JOHN
FOGERTY

INTRO

PIANO

GTR C

BASS

DR

SIMILE

SIMILE

SIMILE

SIMILE

VERSE

C F

1 HERE WE ARE AND HERE WE ARE AND HERE WE GO
2 GIDDY UP AND GIDDY UP AND GET A- WAY

GLORY BOUND AND A- HITTING THE ROAD } HERE WE
WE'RE GOING CRAZY AND WE'RE GOING TODAY }

C G C

GO ROCKIN' ALL OVER THE WORLD

2.

C F

LIKE IT I LIKE IT I LIKE IT I LIKE IT I LA-LA-LA LIKE IT LA-LA-LA LIKE IT, HERE WE

C G C

GO ROCKIN' ALL OVER THE WORLD

VERSE 3:

I'M GONNA TELL YOU MAMA WHAT YOU GONNA DO
COME ON OUT GET YOUR DANCING SHOES
HERE WE GO...

ROCKIN' IN THE FREE WORLD

- NEIL YOUNG

INTRO

Em D/E C/E 2 2 2

VERSE

Em D C Em D C (simile)

COLORS ON THE STREET
WOMAN IN THE NIGHT
THOUSAND POINTS OF LIGHT

RED WITH A
FOR THE

WHITE AND BLUE
BABY IN HER HAND
HOMELESS MAN

PEOPLE
THERE'S AN
WE GOT A

SHUFFELIN' THEIR FEET
OLD STREET LIGHT
KIND-ER GENTLER MACHINE GUN HAND

PEOPLE
NEAR A

SLEEPIN' IN THEIR SHOES
GAR-BAGE CAN

THERE'S A
NOW SHE
WE GOT DE-

WARNING SIGN ON THE ROAD AHEAD, THERE'S A
PUTS THE KID AWAY AND SHE'S GONNA GET A HIT, SHE

LOT OF PEOPLE SAYIN' WE'D BE BETTER OFF DEAD, DON'T
HATES HER LIFE AND WHAT SHE'S DONE TO IT, THERE'S

FEEL LIKE SATAN BUT I
ONE MORE KID WHO WILL
MAN OF THE PEOPLE SAYS

AM TO THEM SO I
NEVER GO TO SCHOOL NEVER
KEEP HOPE ALIVE GOT

TRY TO FORGET IT
GET TO FALL IN LOVE
FUEL TO BURN GOT

ANY WAY I CAN
GET TO BE COOL
ROADS TO DRIVE

CH

G D C C/B Em G

KEEP ON ROCK - IN' IN THE FREE WORLD

4 4 4 A

RHY. EXAMPLE

INTRO

CHORUS

GTR Bass DR

Em D/E C/E G D

SIMILE

ROCK'N ME

- STEVE MILLER

INTRO

GUIT/BS A A D A (D) A

DR (FILL) SMILE

VERSE

A D A N.C. (8va bassa) VOX: 1. WELL I'VE BEEN

2. LOOKIN' REAL HARD AND I'M TRYIN' A FIND A JOB, BUT IT JUST KEEPS GETTING TOUGHEN EVERY DAY BUT I

D A GOTTA DO MY PART, 'COS I KNOW IN MY HEART, I GOTTA PLEASE MY SWEET'N BABY, YEAH 2. WELL I AIN'T

A G 2. SUPERSTITIOUS AND I DON'T GET SUSPICIOUS BUT MY WOMAN IS A FRIEND OF MINE AND I KNOW

3. PHOENIX, ARIZONA, ALL THE WAY TO TACO MA, PHILADELPHIA, ATLANTA, L.A.

D A THAT IT'S TRUE THAT ALL THE THINGS THAT I DO WILL COME BACK TO ME IN MY SWEET'N TIME SO KEEP ON

NORTHERN CALIFORNIA WHERE THE GIRLS ARE WARM SO I COULD BE WITH MY SWEET BABY YEH

CH

A G ROCKIN' ME BA BY KEEP ON ROCKIN' ME BA BY KEEP ON

D A ROCKIN' ME BA BY KEEP ON ROCKIN' ME BA BY 3. I WENT FROM

REPEAT

INTRO

VERSES 2,3

CHORUS

DR

BASS

GUIT

A A

ROLLIN' AND TUMBLIN' -MUDDY WATERS

WELL I ROLL AND I TUMBLE CRIED THE WHOLE NIGHT LONG WELL I

ROLL AND I TUMBLE CRIED THE WHOLE NIGHT LONG WHEN I

WOKE UP THIS MORNING DIDN'T KNOW RIGHT FROM WRONG WELL I

Well I roll and tumble, cried the all night long .I.
 When I woke up this morning, didn't know right from wrong

Well I told my baby, before I left the town .I.
 Well don't you let nobody tell nothing bad of our love

Well if the river was whisky, and I was a divin' duck .I.
 Well I would dive to the bottom, and I'd never come up

Well I could have had a religion this very old same day .I.
 Well now whisky and women would not let me be

GUITAR (w/slide)

BASS A7 D7 E7

DR SMILE

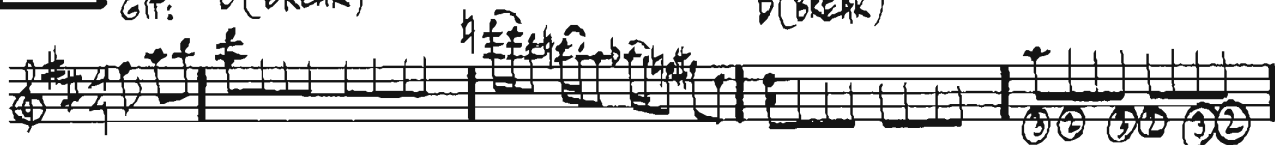
ROLL OVER BEETHOVEN

- CHUCK BERRY

INTRO

GIT: D(BREAK)

D(BREAK)



G(BAND)



1st VERSE

WELL I'M A



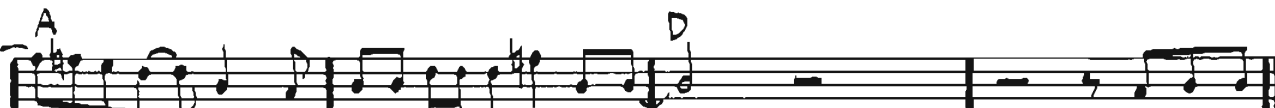
1. WRITE A LITTLE LETTER GONNA MAIL IT TO MY LOCAL D. J.

YEAH THERE'S A



JUMPIN' LITTLE RECORD I WANT MY JOCKEY TO PLAY

ROLL O-



VER BEETHO VEN I GOTTA HEAR IT AGAIN TODAY

YOU KNOW MY

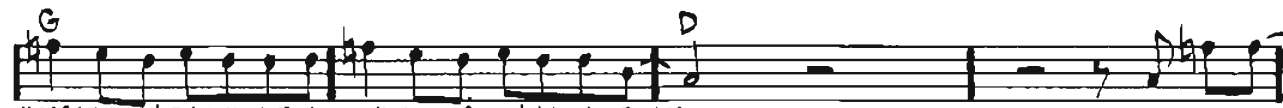
VERSE



2. TEMPERATURE RI SIN' THE JUKEBOX BLOWIN' A FUSE

3. ROCKIN' PNEUMO_NIA I NEED A SHOT OF RHYTHM AND BLUES

MY
I CAUGHT THE



HEART BEATIN' RHYTHM AND MY SOUL KEEP A-SINGIN' THE BLUES
ROLLIN' ARTHUR-IT'S SITTIN' DOWN AT A RHYTHM REVIEW

A- ROLL O-
A- ROLL O-



BRIDGE

VER BEETHO VEN TELL TCHAIKOWSKY THE NEWS
VER BEETHO VEN THEY'RE ROCKIN' IN TWO BY TWO

3. I GOT THE
STICK: WELL IF YOU'RE



FEELIN' LIKE IT GO GET YOUR LOVER, THEN REEL AND ROCK IT ROLL IT OVER, THEN



MOVE ON UP JUST A TRIFLE FURTHER THEN REEL AND ROCK WITH ONE ANOTHER, ROLL O-

— VER BEETHOVEN — DIG THESE RHYTHM AND BLUES —

SOLO - THEN **VERSES** 4 AND 5:

*Well, early in the morning and I'm giving you my warning,
don't you step on my blue suede shoes
Hey, diddle diddle, I'm a playin' my fiddle, ain't got nothing to lose
Roll over, Beethoven, tell Tchaikowsky the news.*

*You know she wiggle like a glow-worm, dance like a spinning top
She got a crazy partner, you ought to see them reel and rock
Long as she got a dime, the music won't never stop*

REPEAT BRIDGE TO CODA:

HO-VEN DIG THESE RHYTHM AND BLUES

Handwritten musical score for guitar, bass, and drums. The score is written on four staves. The first staff is for guitar (GTR) in D major, showing a series of eighth notes. The second staff is for bass (BASS) in D major, showing a series of eighth notes. The third staff is for drums (DR), showing a series of eighth notes. The score is written in a simple, hand-drawn style.

ROUTE 66

- BOBBY TROUP

INTRO

(ROLLING STONES)

Handwritten musical notation for the Intro, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff. Above the staff, the chord 'A7' is written. At the end of the staff, there is a double bar line and a '2' indicating a second ending. To the right, 'VOX:' is written above a short vocal line.

1. WELL IF

VERSE

Handwritten musical notation for the Verse, featuring a treble clef, key signature of two sharps, and a 2/4 time signature. The melody is written on a single staff. Above the staff, the chords 'A7', 'D7', and 'A7' are written. Below the staff, the lyrics are written in three lines, with some words in parentheses indicating alternative lyrics. The lyrics are: '1. YOU EVER PLAN TO MOTOR WEST TRAVEL MORE THAN WHEN YOU', '2. WINDS FROM CHI- CAGO TO L. A.', '3. YOU GET HIP TO THIS TIMELY TIP'. The lyrics continue on the next line: 'MY WAY TWO MAKE THE THOUSAND THAT HIGHWAY MILES CA- LI- THAT'S THE BEST ALL THE WAY FOR- NIA TRIP'. The lyrics end with 'GET YOUR KICKS'. The staff ends with a double bar line and a '2' indicating a second ending. Below the staff, the lyrics 'ON ROUTE SIX- TY- SIX !' are written.

BRIDGE

Handwritten musical notation for the Bridge, featuring a treble clef, key signature of two sharps, and a 2/4 time signature. The melody is written on a single staff. Above the staff, the chords 'A7 BREAK', 'D7 BREAK', and 'A7 BREAK' are written. Below the staff, the lyrics are written in three lines: 'GOES THRU S: T LOUIS JOPLIN MISSOURI OKLAHOMA CITY IS OH- SO PRETTY YOU'LL', 'SEE A- MA- RILLO AND GALLUP, NEW- MEXICO', 'FLAGSTAFF ARI- ZONA, DONT- FORGET WI- NONA, KING- MAN, BAR- STOW, SAN- BERNARDINO, WELL IF'. The lyrics end with '(TO VERSE 3)'. The staff ends with a double bar line.

RHY. EXAMPLE

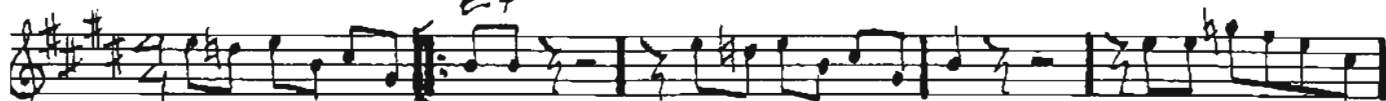
Handwritten musical notation for the Rhythm Example, featuring a treble clef, key signature of two sharps, and a 2/4 time signature. The notation is written on three staves: GTR (Guitar), BASS, and DR (Drum). The GTR staff shows a series of eighth notes. The BASS staff shows a series of eighth notes. The DR staff shows a series of eighth notes. Above the GTR staff, the chord 'A7' is written.



SEE YOU LATER ALLIGATOR

VERSE

E7



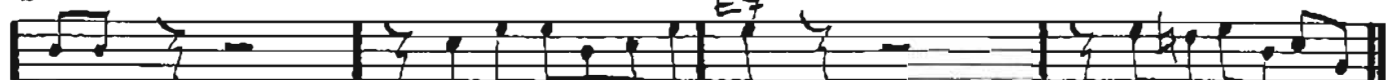
WELL I SAW MY BABY WALKING WITH ANOTHER MAN TO-DAY WELL I SAW MY BABY

A7



WALKING WITH ANOTHER MAN TO-DAY WHEN I ASKED HER WHAT'S THE

B7



MATTER THIS IS WHAT I HEARD HER SAY SEE YOU LATER ALLI-

CH E7



GATOR (SUNSHINE) AFTER WHILE, CROCO-DILE SEE YOU LATER ALLI-

A7



GATOR AFTER WHILE CROCO-DILE CAN'T YOU SEE YOU'RE IN MY

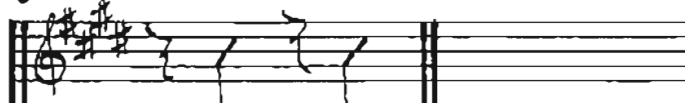
B7



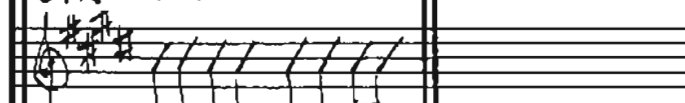
WAY NOW? DON'T YOU KNOW YOU CRAMP MY STYLE? 2. WHEN I THOUGHT OF WHAT SHE

RHYTHM EXAMPLE

GTR



GTR E7



BS



DR



2. When I thought of what she told me
Nearly made me lose my head (2x)
But the next time that I saw her
Reminded her of what she said (CHORUS)

3. She said, "I'm sorry, pretty daddy
You know my love is just for you" (2x)
Won't you say that you'll forgive me
And say your love for me is true (CHORUS)

4. I said, wait a minute, 'gator,
I know you meant it just for play (2x)
Don't you know you really hurt me
And this is what I have to say (CHORUS)

- DEL SHANNON
MAX CROOK

Handwritten musical score for four instruments: GTR (Guitar), KBD (Keyboard), BS (Bass), and DR (Drums). The score is written on four staves. The first staff (GTR) has a treble clef and a key signature of one sharp (F#). The second staff (KBD) has a treble clef and a key signature of one sharp (F#). The third staff (BS) has a bass clef and a key signature of one sharp (F#). The fourth staff (DR) has a bass clef and a key signature of one sharp (F#). The score is divided into four measures. The first measure contains musical notation for all four instruments. The second measure contains a double bar line for the GTR and KBD staves, and a single bar line for the BS and DR staves. The third measure contains musical notation for all four instruments. The fourth measure contains the word "SIMILE" for all four instruments.

Am F G E (UNISON RHYTHM)

AS I WALK ALONG I WONDER WHAT WENT WRONG WITH

OUR LOVE A LOVE THAT WAS SO STRONG

Am F G E

AND AS I STILL WALK ON I THINK OF THE THINGS WE'VE DONE TO-

GETHER WHILE OUR HEARTS WERE YOUNG

Handwritten musical notation for the first line of the song. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. The lyrics are: "I'm a WALKIN' IN THE RAIN TEARS ARE FALLIN' AND I FEEL A PAIN". The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is written on a single staff. The lyrics are: "I'm a WALKIN' IN THE RAIN TEARS ARE FALLIN' AND I FEEL A PAIN".

A

A-WISHIN YOU WERE HERE BY ME

42 A

WONDER

Handwritten musical notation for the word 'WONDER'. The melody is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are: W (quarter), O (quarter), N (quarter), D (quarter), E (quarter), R (quarter). The word 'WONDER' is written below the staff, with the 'N' and 'D' connected by a horizontal line.

band: } { } (simile)

CH

A F#m

WHY — WHY- WHY- WHY- WHY- WHY SHE RAN A- WAY AND I —

D E

WONDER WHERE SHE WILL STAY MY LITTLE

A D A E

RUN- A- WAY RUN- RUN- RUN- RUN RUN- A- WAY

SOLO

(SQUEAKY ORGAN!)

F E

tr

Am G

E

tr

REPEAT **PRE-CHORUS 1-2** AND **CHORUS**

BASS in verses (unison w/ tenor sax!)

Am G F E

BASS pre-ch 1: A

pre-ch 2: A

chorus: D

DRUMS in pre-ch 2:

RUNAWAY TRAIN

INTRO

GTR:



VERSE



CALL YOU UP IN THE MIDDLE OF THE NIGHT
CAN YOU HELP ME RE-MEMBER HOW TO SMILE?

LIKE A FIREFLY WITH OUT A LIGHT
MAKE IT SOMEHOW ALL SEEM WORTHWHILE



YOU WERE THERE LIKE A BLOWTORCH BURNING
HOW ON EARTH DID I GET SO JADED?

I WAS A KEY THAT COULD USE A LITTLE TURNING
LIFE'S MYSTERY SEEMS SO FADED



SO TIRED THAT I COULDN'T EVEN SLEEP
I CAN GO WHERE NO ONE ELSE CAN GO

SO MANY SECRETS I COULDN'T KEEP
I KNOW WHAT NO ONE ELSE KNOWS



PRE-CH

PROMISED MYSELF I WOULDN'T WEEP
HERE I AM JUST DROWNIN' IN THE RAIN

ONE MORE PROMISE I COULDN'T KEEP IT SEEMS
WITH A TICKET FOR A RUNAWAY TRAIN EV-



NO ONE CAN HELP ME NOW I'M IN TO DEEP THERE'S NO WAY OUT THIS
'RYTHING SEEMS CUT AND DRY DAY AND NIGHT EARTH AND SKY SOME-



TIME I HAVE REAL LY LED MYSELF ASTRAY
HOW I JUST DON'T BELIEVE IT

CH



RUNAWAY TRAIN NEVER GOING BACK WRONG WAY ON A ONE WAY TRACK



SEEMS LIKE I SHOULD BE GETTING SOMEWHERE SOMEHOW I'M NEITHER



HERE NOR THERE

HERE NOR THERE

SOLO (CHORUS AND PRE-CHORUS)

BRIDGE

C C/B

BOUGHT A TICKET FOR A RUN-A-WAY TRAIN LIKE A MADMAN LAUGHING AT THE RAIN...

Am G

LITTLE OUT OF TOUCH LITTLE INSANE JUST EASIER THAN DEALING WITH THE PAIN...

REPEAT **CHORUS** TO FADE

RHYTHM

VERSE - CHORUS

KBD (AND DISTORTED GUITAR IN CHORUS!)

GTR

BASS C

DR

BRIDGE

C

INTRO

VERSE

SHE'S NOT THERE

- ROD ARGENT

Am7 4 Am7

WELL NO ONE TOLD ME ABOUT HER { 1. THE WAY SHE LIED DO }
2. WHAT COULD I DO }

WELL NO ONE TOLD ME ABOUT HER { HOW MANY PEOPLE CRIED } BUT IT'S TOO
THOUGH THEY ALL KNEW

PRE-CH

D/F# Dm/F Am Em Am

LATE TO SAY YOU'RE SORRY HOW WOULD I KNOW WHY SHOULD I CARE PLEASE DON'T

D/F# Dm/F C E

BOTHER TRYIN' TO FIND HER SHE'S NOT THERE WELL LET ME TELL YOU 'BOUT THE

CH

Am D Am F Am D Am F

WAY SHE LOOKED, THE WAY SHE ACTED, THE COLOR OF HER HAIR HER VOICE WAS SOFT AND COOL, HER EYES WERE

Am D A BREAK bass: Am7 INTERLUDE - 4 BARS

CLEAR AND BRIGHT, BUT SHE'S NOT THERE FINE

GUITAR

INTRO, VERSE

PRE-CH

CH

D Dm Am osv. E Am D

PIANO

INTRO, VERSE

PRE-CH

CH

Am7 E Am D

Am7 D/F# Dm/F Am Em

Am D/F# Dm/F C E

CH Am D 1-2 Am F 3 A

DRUMS

INTRO, VERSE

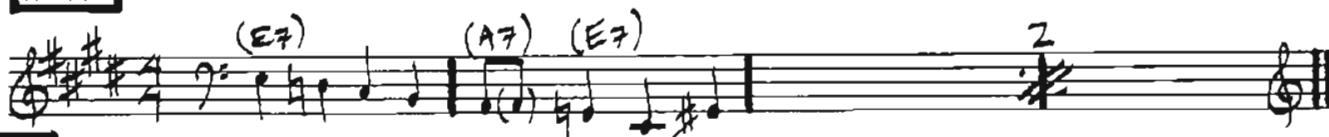
PRE-CH

CH

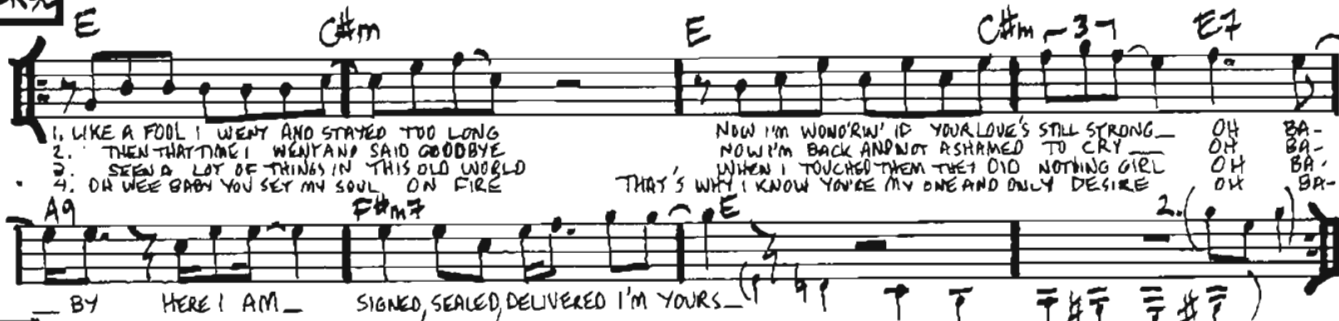
SIGNED, SEALED, DELIVERED

- STEVIE WONDER /
SYREETA WRIGHT /
LULA MAE HARDWAY /
LEE GARRETT

INTRO



VERSE



BRIDGE



REPEAT **VERSES** (3,4) - **BRIDGE** - END BY WAITING ON BRIDGE!

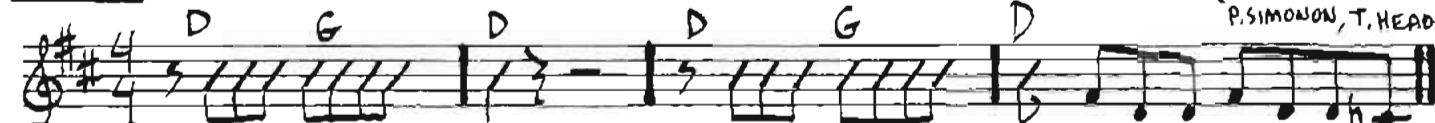
RHYTHM EXAMPLE



SHOULD I STAY OR SHOULD I GO

INTRO

— THE CLASH
(J. STRUMMER, M. JONES,
P. SIMONON, T. HEADON)



VERSE

1. DARLING YOU GOTTA LET ME



KNOW
TEASE

SHOULD I STAY OR SHOULD I GO
YOU'RE HAPPY WHEN I'M ON MY KNEES

IF YOU SAY THAT YOU ARE
ONE DAY IS FINE AND NEXT IS



MINE —
BLACK —

I'LL BE HERE TO THE END OF TIME
SO IF YOU WANT ME OFF YOUR BACK

SO YOU GOTTA LET ME
WE'LL COME ON AND LET ME



KNOW

SHOULD I STAY OR SHOULD I GO

IT'S ALWAYS TEASE, TEASE, 2. SHOULD I STAY OR SHOULD I

BRIDGE



GO NOW?

SHOULD I STAY OR SHOULD I GO NOW?

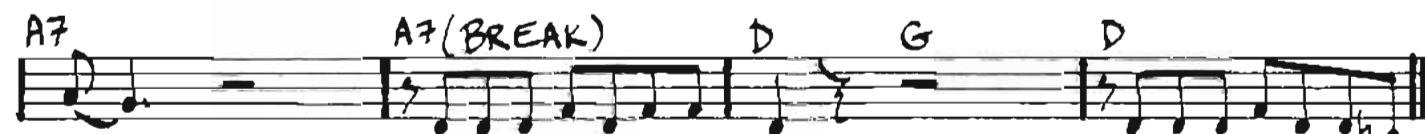
IF I GO THERE WILL BE



TROUBLE

AND IF I STAY IT WILL BE DOUBLE

SO COME ON AND LET ME



KNOW

SHOULD I COOL IT OR SHOULD I BLOW?

3. THIS INDECISION'S BUGGIN'

VERSE: This indecision's bugging me
If you don't want me, set me free
Exactly who'm I s'posed to be?
Don't know which clothes even fit me?
Come on and let me know
Should I cool it or should I blow?

(Undecision me molesta)
(Si me no quieres libra me)
(Diga me que tengo ser)
(Saves que robas me querda?)
(Me tienes que desir)
(Me debo ir o quedarme?)

VERSE: instrumental

BRIDGE: Should I stay or should I go now? (Me debo ir o quedarme?)
Should I stay or should I go now? (Me debo ir o quedarme?)
If I go, there will be trouble (Si me voyva peligro)
And if I stay, it will be double (Me quedoes doble)
So you gotta let me know (Me tienes que desir)
Should I cool it or should I blow? (Me debo ir o quedarme?)

SHOULD I STAY OR SHOULD I GO - rhythm

VERSE

GUITAR

BASS

D G D

2

G F G D G D

1. 2.

A7 D G D D (BREAK)

BRIDGE

SIMILE

D G D D G D

SIMILE

G F G D G D

A7 A7 (BREAK) D G D

SIMILE

DRUMS

VERSE BRIDGE

SMELLS LIKE TEEN SPIRIT

- COBAIN/
GROHE/
NOVASELIC

VERSE

F(sus) B $\flat$ A $\flat$ (sus) D $\flat$ F(sus) (CHORDS CONT. SIMILE)

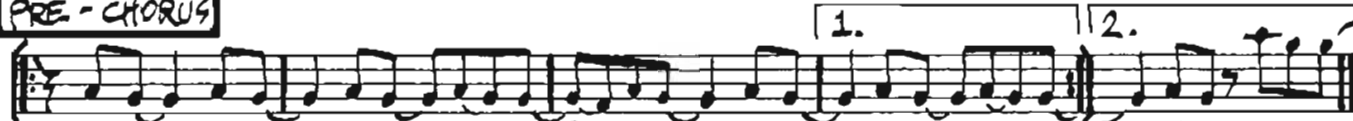


LOAD UP ON GUNS BRING YOUR FRIENDS IT'S FUN TO LOSE AND TO PRETEND



SHE'S O VER-BORED AND SELF-ASSURED OH NO I KNOW A DIR-TY WORD

PRE-CHORUS



HELLO HELLO HELLO HOW LOW? HELLO HELLO HELLO HOW LOW HELLO WITH THE LIGHTS

CHORUS



OUT IT'S LESS DANGEROUS HERE WE ARE NOW ENTERTAIN US I FEEL STU-



PID AND CONTA-GIOUS HERE WE ARE NOW ENTERTAIN US A MULAT-



TO AN ALBI NO A MOS QUI TO MY LIBI DO YEAH!



YEAH

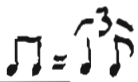
- 2: I'm worse at what I do best, and for this gift I feel blessed
Our little group has always been, and always will, until the end. (PRE-CHORUS/CHORUS/SOLO)
3: And I forget just why I taste, oh yeah, I guess it makes me smile,
I found it hard, it's hard to find, Oh well, whatever, nevermind. (PRE-CHORUS/CHORUS)

RHYTHM EXAMPLE

GUIT.

BASS F(sus) B $\flat$ A $\flat$ (sus) D $\flat$

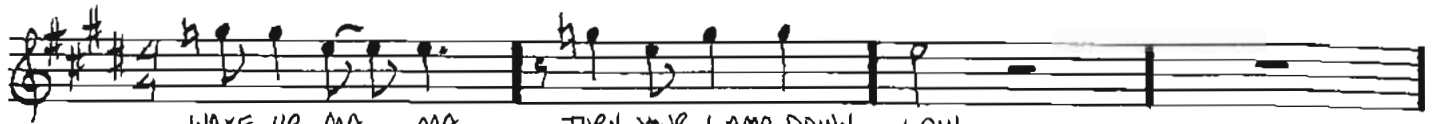
DR.



STATESBORO BLUES

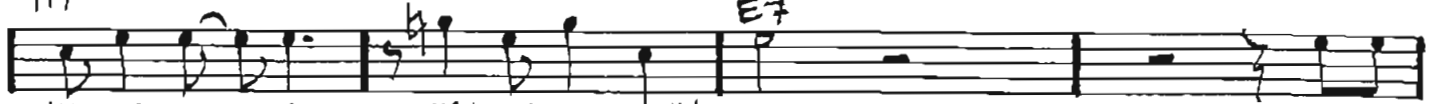
- BLIND WILLIE
MC TELL

E7



WAKE UP MA _ MA TURN YOUR LAMP DOWN LOW

A7



WAKE UP MA _ MA TURN YOUR LAMP DOWN LOW HAVE YOU

B7



GOT THE NERVE TO DRIVE PAPA MC TELL FROM YOUR DOOR _

*My mother died and left me reckless, father died and left me wild ./.
Lord I know I'm not good-looking, but I'm some sweet woman's angel child*

*Once I loved a woman, better than I've ever seen ./.
Treated me like I was king, and she was a doggone queen*

*Sister tell your brother, brother tell your aunt
Auntie tell your uncle, uncle tell your cousin
Goin' up the country, mama don't you wanna go
May take me a bad run, may take one or two more*

*Reach over in the corner mama, and hand me my travelling shoes ./.
You know by God, I've got them Statesboro Blues*

*My sister got them, auntie got them
Brother got them, I got them
Woke up this morning, we had them Statesboro Blues
I looked over in the corner, and Grandma and Grandpa had them too*

RHY. EXAMPLE

GTR



BASS



E7

DR.



SMOKE ON THE WATER

- BLACKMORE/
LORD/
GILLAN/
GLOVER/
PRICE

VERSE

G(no3) F G

WE ALL CAME DOWN TO MON TREUX ON THE LAKE GE-NE-VA SHORE-LINE

G F G

TO MAKE RECORDS WITH THE MOBILE WE DIDN'T HAVE MUCH TIME

G F G

FRANK ZAPPA AND THE MOTHERS WERE AT THE BEST PLACE AROUND

G F G

BUT SOME STUPID WITH A FLAREGUN BURNED THE PLACE TO THE GROUND

CH

C Ab G

SMOKE ON THE WA-TER A FIRE IN THE SKY

C Ab

SMOKE ON THE WA-TER

RIFF ; THEN TO VERSE

2. They burned down the gambling house, it died with an awful sound
A funky Claude was runnin' in and out, pullin' kids out the ground
When it all was over, we had to find another place
But Swiss time was runnin' out, it seemed that we would lose the race

Smoke on the water...

(solo)

3. We ended up at the Grand Hotel, it was empty, cold and bare
But with the Rolling Truck Stones thing outside, making our music there
With a few red lights and a few old beds, we made a place to sweat
No matter what we get out of this, I know we'll never forget

Smoke on the water...

SMOKE ON THE WATER - rhythm

RIFF

GTR/ORGAN

BASS

DRUMS

VERSE

G (no 3)

CHORUS

C A^b G (no 3) C A^b

SIMILE

SOLSBURY HILL

- PETER GABRIEL

INTRO

VOCAL

RIFF (KBD, GTR)

VERSE

(TO INTRO)

SOLSBURY HILL - rhythm

VERSE 1

VERSES 2-3

KBD+GTR

RIFF

ACOUSTIC GTR

BASS

DRUMS

G

2. To keeping silence I resigned
My friends would think I was a nut
Turning water into wine
Open doors would soon be shut
So I went from day to day
Though my life was in a rut
Till I thought of what to say
Which connection I should cut
I was feeling part of the scenery
I walked right out of the machinery
My heart going boom, boom, boom
"Hey", he said, "Grab your things, I've come to take you home."

3. When illusion spin her net
I'm never where I want to be
And liberty she pirouette
When I think that I am free
Watched by empty silhouettes
Who close their eyes but still can see
No one taught them etiquette
I will show another me
Today I don't need a replacement
I'll tell them what the smile on my face meant
My heart going boom, boom, boom
"Hey", I said, "You can keep my things, they've come to take me home."

SOMEBODY TO LOVE

- FREDDIE MERCURY

INTRO

LEAD

Ab Eb/G Fm Db Eb7

CAN

BACKUP VOX

ANY - BODY FIND ME

SOMEBODY TO

VERSE

LEAD

BACKUP VOX LOVE

PIANO

Ab Eb/G Fm Db Eb7

Ab Eb/G Fm

(+BASS & DRUMS!)

Ab Eb7

Ab Eb/G Fm

Ab7 Eb7

Ab7 Eb7

— BARELY STAND ON MY FEET TAKE A LOOK IN THE MIRROR AND CRY LORD WHAT YOU DOING TO ME I HAVE

TAKE A LOOK AT YOUR SELF IN THE MIRROR AND CRY YEAH

Ab Bb7 Eb7

Ab Bb7 Eb7 Db Ab

SPENT ALL MY YEARS IN BELIEVING YOU BUT I JUST CAN'T GET NO RELIEF LORD SOMEBODY SOMEBODY CAN

OH BELIEVING YOU BUT I JUST CAN'T GET NO RELIEF LORD SOMEBODY SOMEBODY

Ab Eb7/G Fm7 Db Ab Eb7

Ab Ab/G Fm Db

ANY - BODY FIND ME SOMEBODY TO LOVE

ANY - BODY FIND ME

Chords: Eb7 A^b Eb/G Fm A^b Bb7 Eb A^b Eb/G Fm

I WORK HARD EV'RY DAY OF MY LIFE I WORK TILL I ACHE MY BONES AT THE END I TAKE HOME MY

HE WORKS HARD AT THE END OF THE DAY

Chords: Bb7 Eb7 A^b Bb7 Eb7 Eb Bb7 Eb Db

HARD EARNED PAY ALL ON MY OWN I GET DOWN ON MY KNEES AND I START TO PRAY 'TIL THE TEARS RUN DOWN FROM MY EYES LORD

HOME TAKE ALL OF HIS OWN DOWN KNEES PRAISE THE LORD OH LORD

Chords: A^b A^b Eb/G Fm7 Db A^b Eb7 A^b A^b7

SOMEBODY OH SOMEBODY CAN ANY-BODY FIND ME SOMEBODY TO LOVE

SOMEBODY PLEASE ANY-BODY FIND ME

BRIDGE

Chords: Db Db7 Gb

EVERY DAY I TRY AND I TRY AND I TRY BUT EVE-RYBODY WANTS TO PUT ME DOWN, THEY

HE WORKS HARD EVERY DAY TRY AND I TRY AND I TRY OH

Chords: Gbm Bb7

SAY 'I'M GOIN' CRAZY THEY SAY I GOT A LOTTA WATER IN MY BRAIN I GOT NO COMMONSENSE I GOT NOBODY LEFT TO BE-

OH AH HE'S GOT NOBODY LEFT TO BE-

SOLO

Chords: Eb7 A^b Eb/G Fm

LIEVE LIEVE YEA (GUITAR)

Ab Bb7 Eb7 Ab Eb/G Fm Bb7 Eb Db

Ab7 Bb7 Eb7 Eb7 Bb7 Eb7 Db Ab

OH OH LORD SOMEBODY SOMEBODY SOMEBODY

Ab Eb/G Fm7 DbΔ Eb7 Ab Ab/G

ANY-BODY FIND ME ANY-BODY FIND ME SOME BODY TO LOVE CANT ANY-

Fm Db Eb7 **VERSE** Ab Eb/G Fm

BO-DY FIND ME GOT NO FEEL I GOT NO RHYTHM I LOVE

Ab7 Bb7 Eb7 Ab Eb/G Fm Bb7 Eb7

JUST KEEP LOSING MY BEAT I'M O, K. I'M ALLRIGHT I AIN'T GONNA FACE NO DEFEAT I JUST
YOU JUST KEEP LOSIN' AND LOSIN' HE'S ALLRIGHT HE'S AL- RIGHT YER

Ab Bb7 Eb7 Eb Bb7 Eb Db

GOTTA GET OUT OF THIS PRISONCELL SOME DAY I'M GONNA BE FREE LORD
OH THIS PRISONCELL SOME DAY I'M GONNA BE FREE LORD

CODA

N.C.

5x

3x

Ab (RHYTHM SECTION CRESCENDO)

FIND ME SOMEBODY TO LOVE

(+handclaps) FIND ME SOMEBODY TO LOVE

OH

FIND ME SOMEBODY TO LOVE

SOMEBODY SOMEBODY SOMEBODY SOMEBODY SOMEBODY FIND ME SOMEBODY FIND ME SOMEBODY TO LOVE

CAN

Ab Eb/G Fm Db BREAK

N.C.

ANY - BODY FIND ME

ANY - BODY FIND ME

SOMEBODY TO

LOVE

Ab Ab/G Fm Db Eb7 Ab Ab/G

FIND ME

SOME - BO - DY TO

LOVE

FIND ME

RHYTHM EXAMPLE

BRIDGE

PIANO

BASS

DRUMS

Ab Eb/G Fm

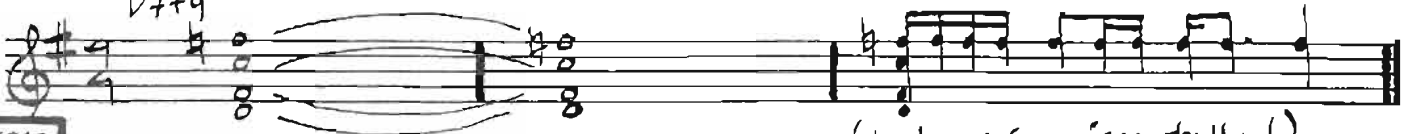
Db

SPINNING WHEEL

- DAVID CLAYTON-THOMAS

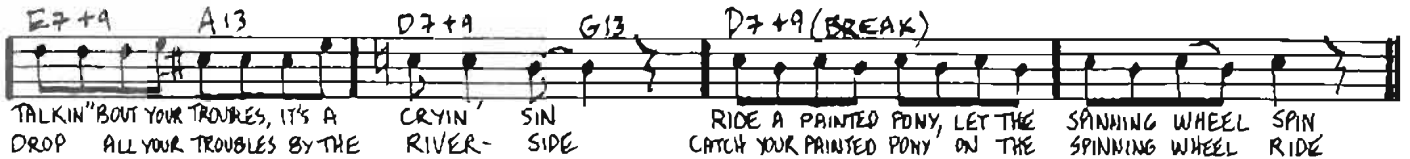
INTRO

D7+9 Horns:

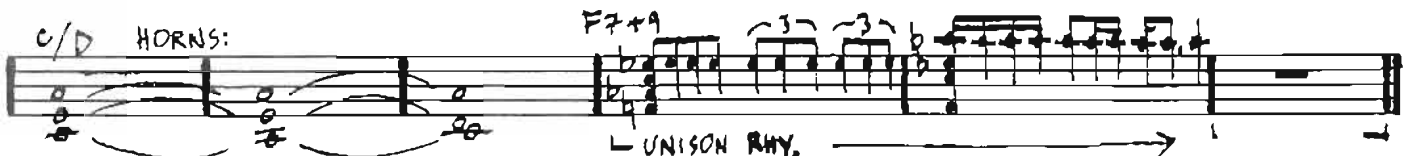


VERSE

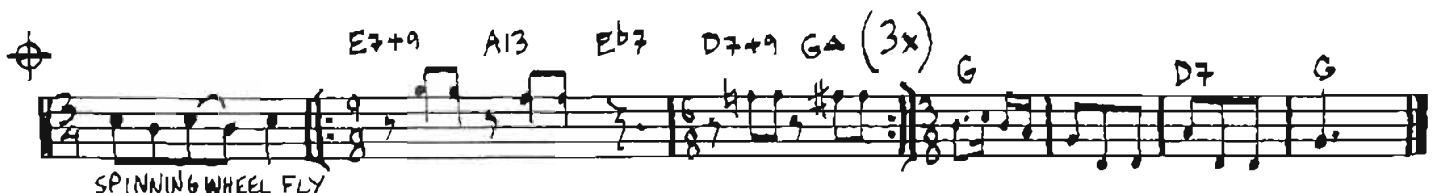
(+ drums in unison rhythm!)



BRIDGE



REPEAT 3rd VERSE; SOLO (4 BARS OF VERSE); 4th VERSE TO CODA!



SPINNING WHEEL - rhythm

VERSE 1

E7+9 A13 D7+9 G13 2
 (KBD, BASS UNIS ON)
 DR. SIMILE
 DRUMS IN BRIDGE:

(KBD+BASS) E7+9 A13 D7+9 G13 D7+9 (BREAK)

VERSES 2-4

HORNS
 E7+9 A13 D7+9 G13 E7+9 A13 2 D7+9 G13 (VERSE 3!)

KBD+BASS

E7+9 A13 D7+9 G13 D7+9 (BREAK)

BRIDGE

KBD
 BASS C add 9 Bb add 9 Ab add 9 G add 9
 SIMILE

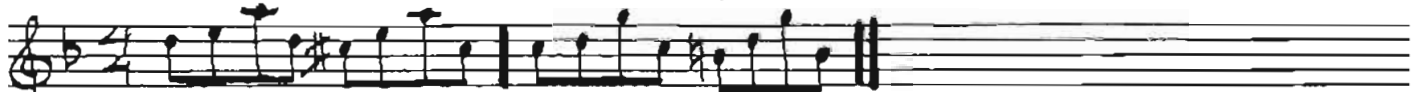
HORNS: C add 9 Bb add 9 Ab add 9 G add 9
 Ab add 9 Bb add 9 C add 9 C/D
 F7+9 (3) (3) LUNISON RHY. DR. FILL-

STONE ME INTO THE GROOVE

-NICLAS FRISK

INTRO GUITAR:

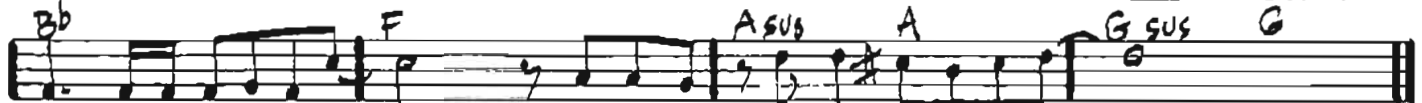
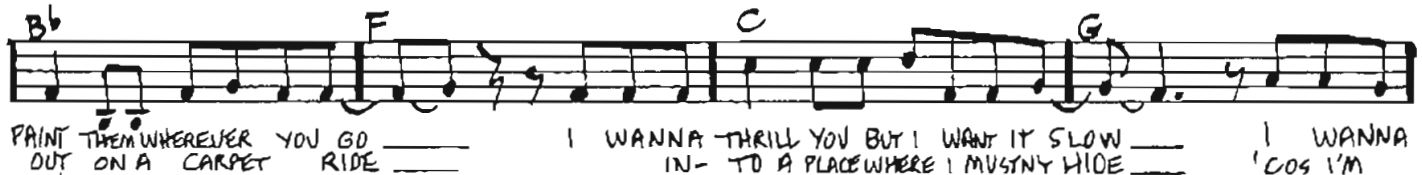
A sus A G sus G



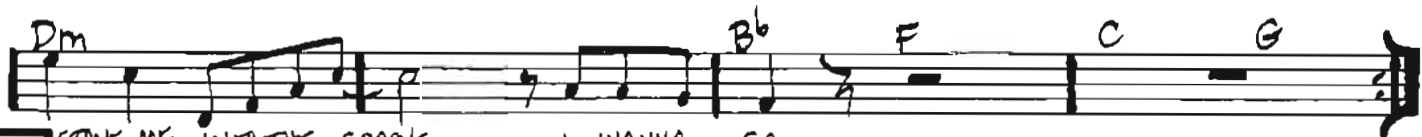
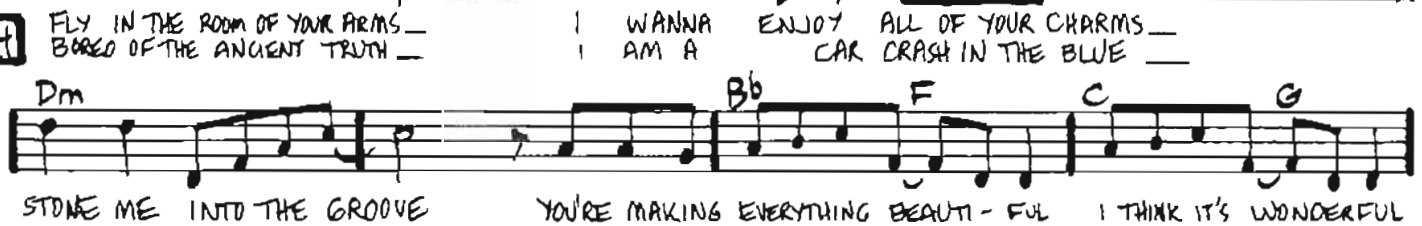
INSTR. CH (GTR.)



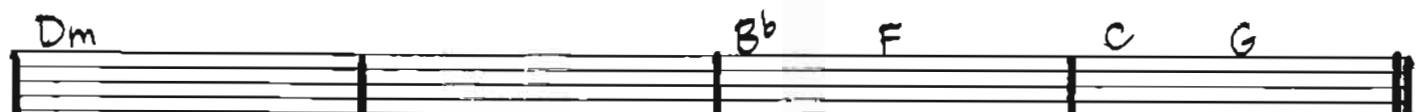
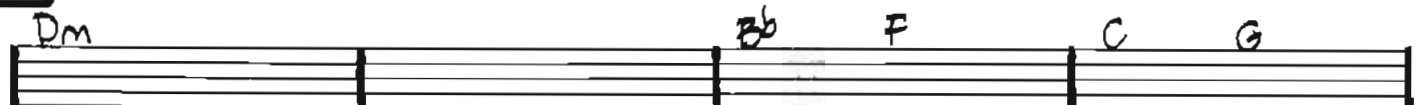
VERSE



CH



SOLO



3rd VERSE

REPEAT **CHORUS**, THEN **SOLO OVER CHORUS**

RHYTHM EXAMPLE

STRUTTER

- PAUL STANLEY /
GENE SIMMONS

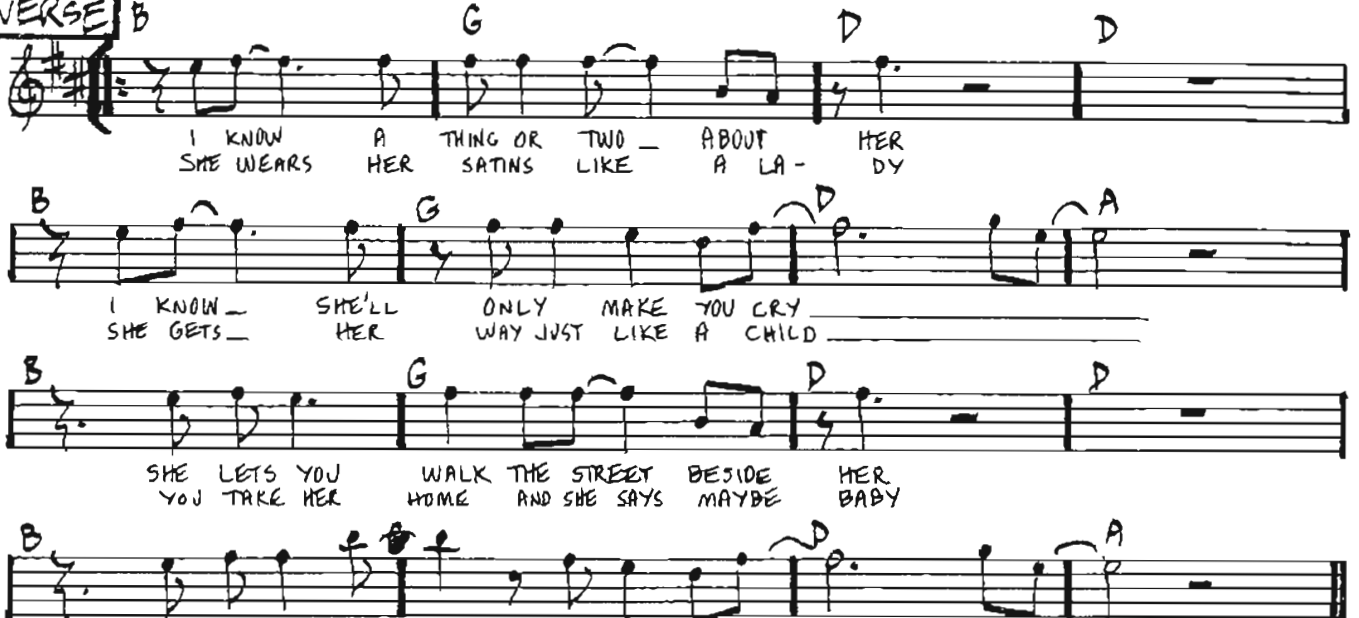
INTRO

drums:

band:



VERSE

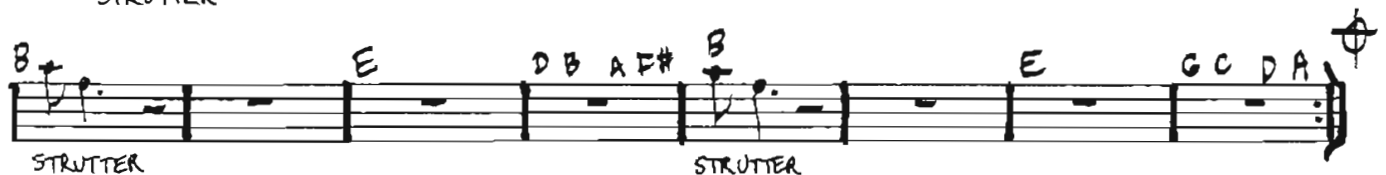


PRE-CH

FOR WHAT SHE WANT SHE TAKES YOU DOWN SHE'LL PASS YOU BY AND DRIVES YOU WILD



CH



CODA



STRUTTER - rhythm

INTRO

GT. 1

GT. 2 B G D A D

BASS

DR

SIMILE

2x

1 2

VERSE

B G D D A

SIMILE

2x

1 2

PRE-CH

GUITARS/BASS

Bm G

SIMILE

CHORUS

GUITARS/BASS

A5 B5 A5 B5 A5 B5 D5 E5 D5 B5 A5 F#5 G5 C5 D5 A5

SIMILE

1 2

SUMMER IN THE CITY

- SEBASTIAN/
SEBASTIAN/
BOONE

INTRO



VERSE



1. HOT TOWN, SUMMER IN THE CITY, BACK OF MY NECK GETTIN DIRTY AND GRITTY BEND DOWN, ISN'T IT A PITY, DOESN'T SEEM TO BE A SHADOW IN THE CITY
2. COOL TOWN, EATIN' IN THE CITY, DRESS SO FINE AND YOU LOOK SO PRETTY COOL CAT, LOOKIN' FOR A KITTY, GONNA LOOK IN EV'Y CORNER OF THE CITY



ALL AROUND PEOPLE LOOKIN' HALF-DEAD, WALKIN' ON A SIDEWALK HOTTER THAN A MATCH, YEH
'TILL I'M WHEEZIN' LIKE A BUS STOP, RUNNIN' UP- STAIRS, GONNA MEET YOU AT THE ROOFTOP

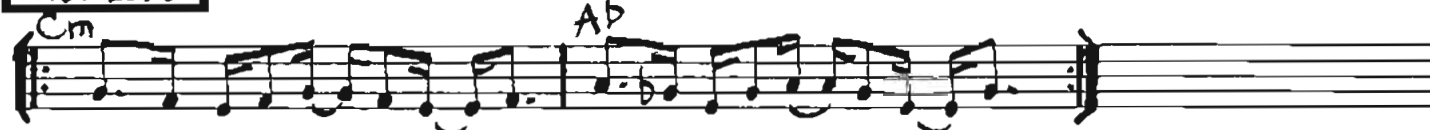


BUT AT NIGHT A DIFF'RENT WORLD GO OUT AND FIND A GIRL C'MON C'MON AND DANCE ALL NITE JUST WHAT YOU NEED IT'LL BE ALRIGHT AND



BABE DON'T YOU KNOW IT'S A PITY THE DAYS CAN'T BE LIKE THE NIGHT IN THE SUMMER IN THE CITY IN THE SUMMER IN THE CITY

INTERLUDE



RHY. EXAMPLE

INTRO

VERSE

Handwritten musical notation for a rhythmic example of 'Summer in the City', showing the Intro and Verse sections for Keyboard (KBD), Guitar (GTR), Bass, and Drums.

INTRO: The Intro section is marked with a box. It shows the first four measures of the song. The KBD part has a single melodic line. The GTR part has a single melodic line. The Bass part has a single melodic line. The Drums part has a simple drum pattern.

VERSE: The Verse section is marked with a box. It shows the first four measures of the verse. The KBD part has a single melodic line. The GTR part has a single melodic line. The Bass part has a single melodic line. The Drums part has a simple drum pattern.

CHORDS: The chords for the Verse are written above the GTR part: Cm, Cm/Bb, Cm/A, Cm/Ab.

DRUMS: The drums part is marked with a box. It shows the first four measures of the drums. The drum pattern is simple, consisting of quarter and eighth notes.

SMILE: The word 'SMILE' is written at the end of the drums part.

SUZIE Q

- D. HAWKINS,
S. J. LEWIS,
E. BROADBENT

Handwritten musical score for 'Suzie Q'. The score is written on four staves. The first staff has a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature (C). The lyrics are: 'OH SUSIE Q TRUE OH SUSIE Q TRUE OH SUSIE Q TRUE SAY THAT YOU'LL BE'. The second staff has a treble clef and the lyrics: 'Q TRUE BABY I LOVE YOU BLUE SUSIE SUSIE Q Q I LIKE THE WAY YOU TALK SAY THAT YOU'LL BE MINE'. The third staff has a treble clef and the lyrics: 'I LIKE THE WAY YOU SAY THAT YOU'LL BE WALK MINE I LIKE THE WAY YOU SAY THAT YOU'LL BE'. The fourth staff has a treble clef and the lyrics: 'WALK I LIKE THE WAY YOU TALK MINE BABY ALL THE TIME SUSIE SUSIE Q Q SAY THAT YOU'LL BE'. Chords are written above the staves: E7, A7, C7, B7, E7, A7, C7, B7, E7.

RHYTHM EXAMPLE

Handwritten musical score for 'RHYTHM EXAMPLE'. The score is written on four staves. The first staff is for GTR. 1 (Guitar 1) with a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature (C). The second staff is for GTR. 2 (Guitar 2) with a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature (C). The third staff is for BASS with a bass clef, key signature of three sharps (F#, C#, G#), and a common time signature (C). The fourth staff is for DRUMS with a common time signature (C). The lyrics are: 'SIMILE SIMILE'. Chords are written above the staves: E7.

SING OPTIONAL VERSES IN BETWEEN ENDLESS SOLOS!!

TUSH

BEARD/
GIBBONS/
HILL

I'VE BEEN UP I'VE BEEN DOWN TAKE MY WORD I'VE BEEN A-ROUND

I AIN'T ASKING FOR MUCH I SAID LORD,

TAKE ME DOWNTOWN I'M JUST LOOKIN' FOR SOME TUSH

I've been bad, I've been good
Dallas Texas, Hollywood
I ain't asking for much
I said Lord, take me downtown
I'm just looking for some Tush

Take me back, way back home
Not by myself, not alone
I ain't asking for much
I said Lord, take me downtown
I'm just looking for some Tush

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS



TUTTI FRUTTI

- R. PENNIMAN
D. LA BOSTRIE
JOE LUBIN

INTRO

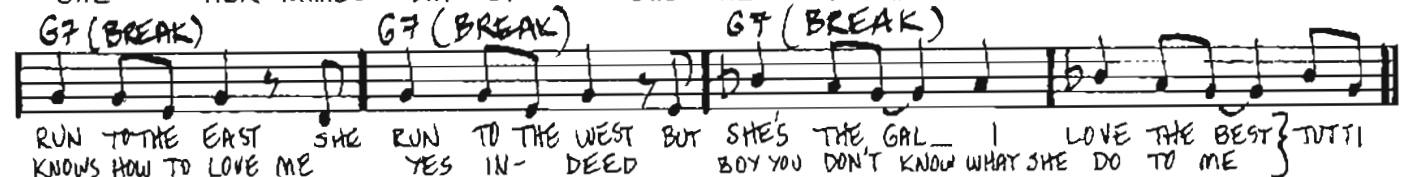
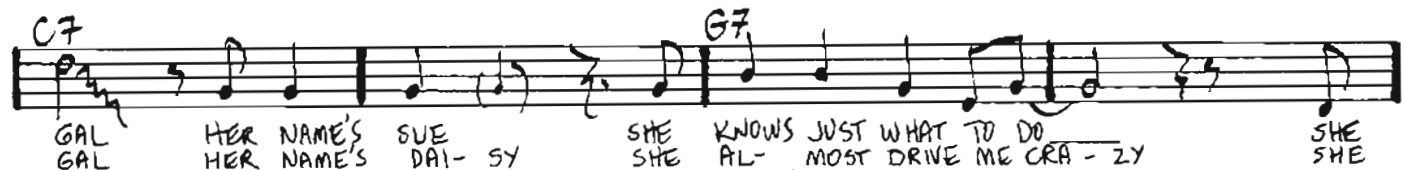
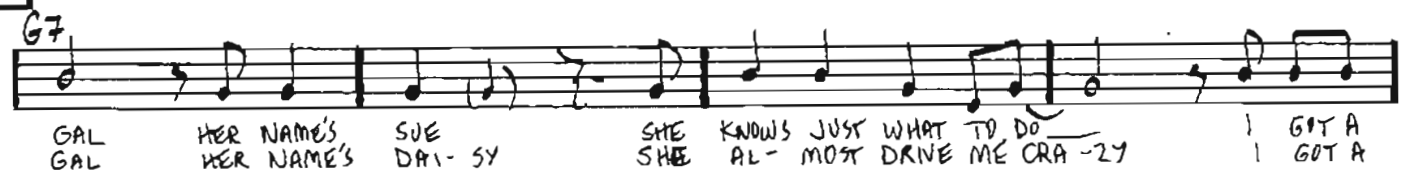
N.C.



CH



VERSE



PIANO



BASS G7



DRUMS



SWEAT (A LA LA LA LA LONG) - I LEWIS

INTRO



VERSE

I'VE BEEN WATCHING YOU A LA LA LA LA LONG A LA LA LA LA LONG LONG LI LONG LONG LONG



STANDING ACROSS THE ROOM I SAW YOU SMILE



SAID I WANNA TALK TO YOU WO- O FOR A LITTLE WHILE



BUT BEFORE I MAKE MY MOVE MY E- MOTIONS START RUNNIN' WILD



MY TONGUE GETS TIED AND THAT'S NO LIE LOOKIN' IN YOUR



EYES LOOKIN' IN YOUR BIG BROWN



EYES OH YEH I GOT THIS TO SAY TO YOU

CH



GIRL I'M GONNA MAKE YOU SWEAT SWEAT TILL YOU CAN'T SWEAT NO MORE



AND IF YOU CRY OUT I'M GONNA PUSH SOME MORE



A LA LA LA LA LONG A LA LA LA LA LONG LONG LI LONG LONG LONG

VERSE 2:

*So I say to myself, if she loves me or not
but, the dread done know is love is his to get*

*I put a little bit of this and a little bit of that
the lyrics gone on the attack*

BREAKS:



My tongue gets tied and that's no lie

BREAKS:



*Looking in your eyes
Looking in your big brown eyes
Oh girl, I got this to say to you*

CHORUS A

CHORUS B (first two bars with just drums/guitar)!

CHORUS B (first two bars with just drums/guitar)!

Orgelsolo (4 bars)

*Looking in your eyes
Looking in your big brown eyes
Oh girl, I got this to say to you*

CHORUS A

CHORUS B

CHORUS B

RHYTHM



Handwritten musical notation for a rhythm section, showing staves for GTR, KBD, BASS, and DR. The notation includes chords (C, Am, Dm, G7) and rhythmic patterns. The word "SIMILE" is written at the bottom right.

SWEET HOME ALABAMA

INTRO

Chords: D, Cadd9, G, (Gtr 2), +bass & drums

VERSE

Chords: D, C, G, D, C, G

BIG WHEEL KEEP ON TURNING CARRY ME HOME TO SEE MY KIN

Chords: D, C, G, D, C, G

SINGIN' SONGS ABOUT THE SOUTHLAND I MISS ALABAMA ONCE AGAIN (AND I THINK IT'S A SIN)

BRIDGE

Chords: D, C, G

VERSE

Chords: D, C, G, D, C, G

WELL I HEARD MR. YOUNG SANG A-BOU' HER NOW MUSCLE SHOALS HAS GOT THE SWAMPERS

WELL I HEARD OLD NEIL PUT HER DOWN AND THEY'VE BEEN KNOWIN' TO PICK A SONG OR TWO

Chords: D, C, G, D, C, G

WELL I HOPE NEIL YOUNG WILL RE-MEMBER LORD THEY GET ME OFF SO MUCH

A SOUTHERN MAN DON'T NEED HIM A-ROUND ANYHOW THEY PICK ME UP WHEN I'M FEELIN' BLEE (NOW HOW ABOUT YOU)

CH

Chords: D, C, G, C, D, C, G

SWEET HOME A-LA-BAMA WHERE THE SKIES ARE SO BLUE

Chords: D, C, G, C, D, C, G, F, C

SWEET HOME A-LA-BAMA LORD I'M COMIN' HOME TO YOU

SOLO

Chords: D, C, G, D, C, G

VERSE

Chords: D, C, G, F, C, D, C, G

IN BIRMINGHAM THEY LOVE THE GOV'NOR NO! NO! NO! NOW WE ALL DID WHAT WE COULD DO

Chords: D, C, G, D, C, G

NOW WATER-GATE DOES NOT WORRY ME DOES YOUR CONSCIENCE BOTHER YOU (TELL THE TRUTH)

REPEAT **CHORUS** **SOLO** **BRIDGE**

♩ REPEAT **CH**

GUITAR

KBD

BASS

DRUMS

(intro) (song)



LYNARD SKYNYRD.

Foto: Tony Mottram/Pressens Bild



SWEET HOME CHICAGO

- ROBERT JOHNSON

INTRO (GUITAR SOLO:)

INTRO (GUITAR SOLO:)

Chords: C7, F7, C7, F7, C7, G7, F7, C7, G7

HI-DE-

VERSE

VERSE

Chords: C7, F7, C7, F7, C7, G7, F7, C7, G7

HI HI-DE-HO BABY DON'T YOU WANNA GO HI-DE-

HI HI-DE-HO BABY DON'T YOU WANNA GO BACK TO THAT

SAME OLD PLACE SWEET HOME CHICAGO

BREAK

BREAK

Chords: C7, F7, C7, F7, C7, G7, F7, C7, G7

TWO AND TWO IS FOUR, FOUR AND FOUR IS SIX, KEEP ON WITH YOUR FRIENDS, GET THROWN OUT IN THE STREET, HI-DE-
SIX AND TWO IS EIGHT, EIGHT AND TWO IS TEN, SHE TRICK YOU ONE TIME SHE SURE'LL DO IT AGAIN, HI-DE-

HI HI-DE-HO BABY DON'T YOU WANNA GO BACK TO THAT

SAME OLD PLACE SWEET HOME CHICAGO (HI-DE-)

SWEET HOME CHICAGO — rhythm

GTR

BASS C7 F7 G7

DR

SIMILE

This system contains three measures of music. The guitar part (GTR) is written in treble clef with a 4/4 time signature. The first measure has a C7 chord, the second has an F7 chord, and the third has a G7 chord. The bass part (BASS) is written in bass clef and follows the same chord progression. The drum part (DR) is written in bass clef and features a steady eighth-note pattern in the first measure, followed by a 'SIMILE' marking in the second and third measures, indicating a continuation of the pattern.

BREAK

C7 F7 C7 F7

(FILL)

This system contains five measures of music. The first three measures are marked with C7, F7, and C7 chords respectively. The fourth measure is marked with (FILL). The fifth measure is marked with an F7 chord. The guitar part (GTR) is written in treble clef. The bass part (BASS) is written in bass clef and follows the same chord progression. The drum part (DR) is written in bass clef and features a steady eighth-note pattern in the first three measures, followed by a 'FILL' in the fourth measure, and a final eighth-note pattern in the fifth measure.

SYMPHONY OF DESTRUCTION

-DAVE MUSTAINE

VERSE

1. YOU TAKE A MORTAL MAN
2. ACTING LIKE A ROBOT
3. THE EARTH STARTS TO RUMBLE

AND PUT HIM IN CONTROL
ITS METAL BRAIN CORRODES
WORLD POWERS FALL

WATCH HIM BECOME A GOD
TRY TO TAKE ITS PULSE
WARRING FOR HEAVENS

WATCH PEOPLE'S HEADS A ROLL
BEFORE THE HEAD EXPLODES
A PEACEFUL MAN STANDS TALL

PRE-CH

A- ROLL -

A- ROLL -

N.C.

CH

JUST LIKE THE PIED PI PER LED RATS

THROUGH THE STREETS WE DANCE LIKE THE MARI-O-NETTES

SWAYING TO THE SYMPHONY OF DE-STRUCTION

2. SYMPHONY JUST LIKE THE PIED PI PER

LED RATS THROUGH THE STREETS WE DANCE LIKE THE

MARI- O- NETTES SWAYING TO THE SYMPHONY

D5 E C D5

SWAYING TO THE SYMPHONY OF DE- STRUCTION

SOLO

SOLO (PRE-CHORUS x 2), VERSE, PRE-CH, CHORUS

RHYTHM EXAMPLE

GTR VERSE

BASS F5 E5 F5 E5 (F G F) F5 E5

DR

SMILE

PRE-CH (LAST BAR:)

AB5/E G5/E

SMILE

CH

DRUMS IN HALF-TEMPO:

SMILE

INTRO

UNDER THE BOARDWALK

- ARTIE RESNICK -
KENNY YOUNG

bass:

VERSE

E B7

1. SUN BEATS DOWN AND BURNS THE TAR UP- ON THE ROOF
2. DARK YOU HEAR THE HAPPY SOUND OF A CA- ROU- SEL
3. INSTRUMENTAL

WHEN THE AND YOUR YOU CAN

E

SHOES GET SO HOT WISH YOUR TIRED FEET WERE FIRE PROOF
ALMOST TASTE YOU HOT DOGS AND FRENCH FRIES THEY SELL } 1.2.3. UN- DER THE BOARD-

A

WALK DOWN BY THE SEA YEAR ON A

B7 E A E (break)

BLANKET WITH MY BABY THAT'S WHERE I WILL BE UNDER THE

CH

C#m B

BOARDWALK OUT OF THE SUN UNDER THE BOARDWALK WE'LL BE HAVIN' SOME FUN UNDER THE

C#m B

BOARDWALK PEOPLE WALKIN' ABOVE UNDER THE BOARDWALK WE'LL BE FALLIN' IN LOVE UNDER THE

C#m 1. 2. 3.

BOARDWALK BOARD- WALK 2. FROM THE WALK

CHORUS

C#m

CHORUS

C#m

BOARDWALK OUT OF THE SUN UNDER THE BOARDWALK WE'LL BE HAVIN' SOME FUN UNDER THE

C#m B

BOARDWALK PEOPLE WALKIN' ABOVE UNDER THE BOARDWALK WE'LL BE FALLIN' IN LOVE UNDER THE

C#m 1. 2. 3.

BOARDWALK BOARD- WALK 2. FROM THE WALK

CHORUS

C#m

BOARDWALK OUT OF THE SUN UNDER THE BOARDWALK WE'LL BE HAVIN' SOME FUN UNDER THE

C#m B

BOARDWALK PEOPLE WALKIN' ABOVE UNDER THE BOARDWALK WE'LL BE FALLIN' IN LOVE UNDER THE

C#m 1. 2. 3.

BOARDWALK BOARD- WALK 2. FROM THE WALK

WALK ON THE WILD SIDE

- LOU
REED

HOLLY CAME FROM MIAMI F. L. A. HITCHHIKED HER WAY A-CROSS THE U. S. A.

PLOCKED HER EYE- BROWS ON THE WAY SHAVED HER LEGS AND THEN HE WAS A SHE I SAID HEY BABE TAKE A WALK ON THE

WILD SIDE SAID HEY BABE TAKE A WALK ON THE WILD SIDE AND THE COLORED GIRLS GO

TUT - TUT - TUT - - -

Candy came from out on the island
In the backroom she was everybody's darling
But she never lost her head, even when she was giving head
I said hey babe, take a walk on the wild side...

(And the colored girls go tut-tut-tut...)

Little Joe never once gave it away
Everybody had to pay and pay
A hustle here and a hustle there, New York City is the place where they said
Hey babe, take a walk on the wild side...

Sugarbun fairy came and hit the streets
Looking for soulfood and a place to eat
Went to the Apollo, you should have seen him go and go
I said hey babe, take a walk on the wild side...

Jackie is just speedin' away
Thought she was James Dean for a day
Then I guess she had to crash, Valium would have helped that bash
I said hey babe, take a walk on the wild side...

RHYTHM EXAMPLE

GUITAR

BASS

DRUMS

(WITH BRUSHES!)

TWIST AND SHOUT

-BERT RUSSELL/
PHIL MEDLEY

INTRO

GTR D G A7 D G A7

VERSE (+band) SIMILE WELL SHAKE IT UP BA-

D G A7 D G A7 D G

BY NOW TWIST AND SHOUT COME ON COME ON COME ON COME ON BA BY NOW

(CHORDS CONT. SIMILE)

COME ON AND WORK IT ALL OUT

1. WELL WORK IT ON OUT HO NEY YOU KNOW YOU LOOK SO
2. 3. YOU KNOW YOU TWIST LITTLE GIRL YOU KNOW YOU TWIST SO

GOOD FINE YOU KNOW YOU GOT ME GOING NOW JUST LIKE I KNEW YOU WOULD
COME ON AND TWIST A LITTLE CLOSER NOW

WELL SHAKE IT UP BA- AND LET ME KNOW THAT YOU'RE MINE OH

SOLO

D G A7 2

BRIDGE

A7 AH OH! OH! YEH! SHAKE IT UP BA-

REPEAT VERSE (3rd VERSE) AND BRIDGE TO CODA

CODA

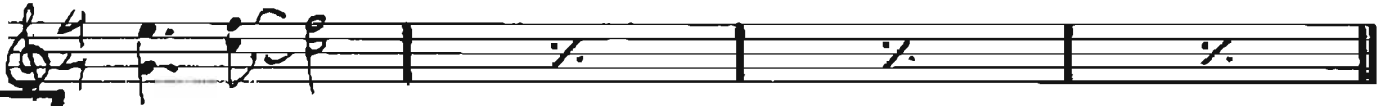
GIT D9 BAS TR

TWO GUNSLINGERS

-TOM PETTY

INTRO GTR

C Csus

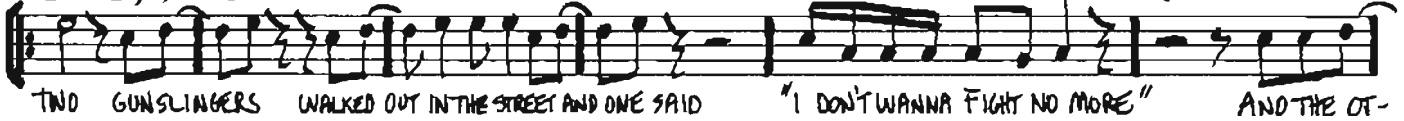


VERSE

C Csus

Am

Asus



TWO GUNSLINGERS WALKED OUT IN THE STREET AND ONE SAID

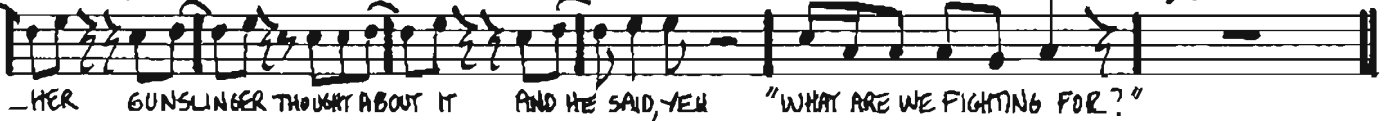
"I DON'T WANNA FIGHT NO MORE"

AND THE OT-

C Csus

Am

Asus



HER GUNSLINGER THOUGHT ABOUT IT

AND HE SAID, YEH

"WHAT ARE WE FIGHTING FOR?"

CH

I'M TAKIN' CONTROL OF MY LIFE

I'M TAKIN' CONTROL OF MY LIFE



I'M TAKIN' CONTROL OF MY LIFE NOW

RIGHT NOW

OH



YEH

2. WELL THE CROWD

YEH



SOLO

G (sus)

F



A (sus)

G (sus)



*VERSE 2: Well, the crowd that assembled for the gunfight
 were let down, everyone hissed and booed
 And a stranger told his missus: that's the last one
 of these gunfights
 you're ever gonna drag me to"*

CHORUS – SOLO

*VERSE 3: Well, the two gunslingers
 went ridin' out of town
 and were never heard from no more
 And there ain't been a gunfight
 for a long time, maybe never,
 but nobody knows for sure*

ENDING CHORUS

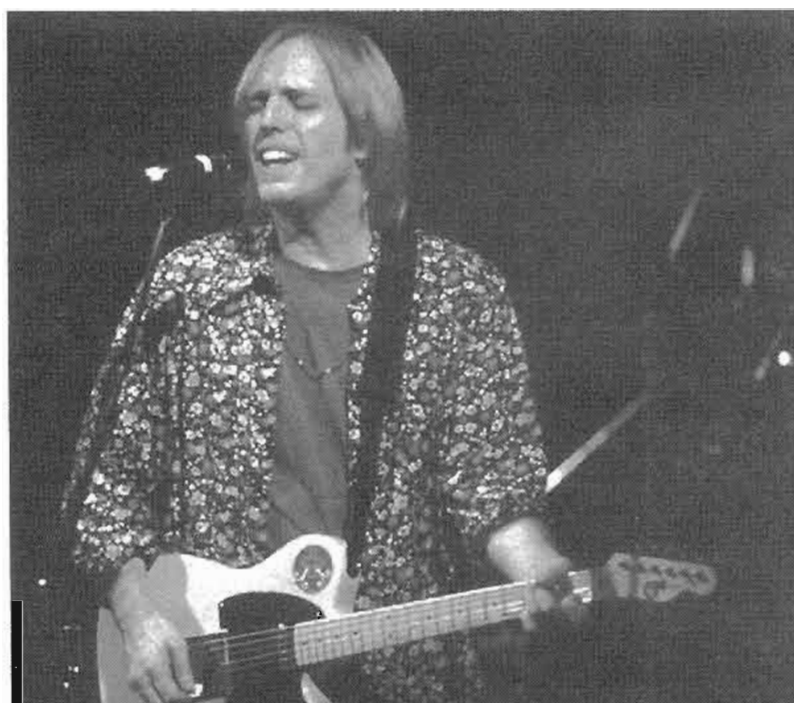
RHY. EXAMPLE

Handwritten musical notation for a rhythm example, featuring three staves: GTR (Guitar), BASS, and DR (Drums). The notation is in 4/4 time and consists of two measures.

GTR: The first measure contains a series of eighth notes, with a bracket above the notes labeled "C" and "C#04". The second measure contains a series of eighth notes, with a bracket above the notes labeled "C" and "C#04".

BASS: The first measure contains a series of eighth notes, with a bracket above the notes labeled "C" and "C#04". The second measure contains a series of eighth notes, with a bracket above the notes labeled "C" and "C#04".

DR: The first measure contains a series of eighth notes, with a bracket above the notes labeled "C" and "C#04". The second measure contains a series of eighth notes, with a bracket above the notes labeled "C" and "C#04".



TOM PETTY.

Foto: Jay Blakesberg/Pressens Bild

WE WILL ROCK YOU

- BRIAN MAY/
FREDDIE MERCURY/
JOHN DEACON/
ROGER TAYLOR

INTRO

(FOOT STOMPS -
HANDCLAPS) (4 x)

VERSE



BUDDY YOU'RE A BOY MAKE A BIG NOISE PLUMIN' IN THE STREET GONNA BE A BIG MAN SOME DAY YOU GOT
BUDDY YOU'RE A YOUNG MAN HARD MAN SHOOTIN' IN THE STREET GONNA TAKE ON THE WORLD SOME DAY YOU GOT
BUDDY YOU'RE AN OLD MAN POOR MAN PLEADIN' WITH YOUR EYES GONNA MAKE YOU SOME PEACE SOME DAY YOU GOT

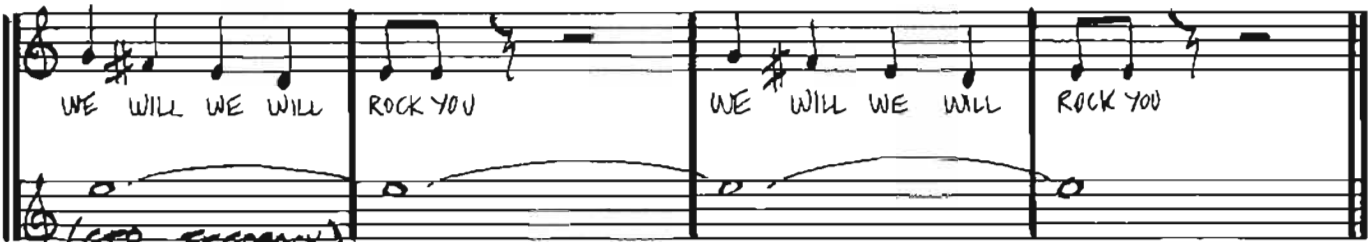


BLOOD ON YOUR FACE YOU BIG DISGRACE KICKIN' YOUR CAN ALL OVER THE PLACE SINGIN'
BLOOD ON YOUR FACE YOU BIG DISGRACE WANNIN' YOUR BANNER ALL OVER THE PLACE
MUD ON YOUR FACE YOU BIG DISGRACE SOME-BODY BETTER PUT YOU BACK INTO YOUR PLACE (3x)



WE WILL WE WILL ROCK YOU

WE WILL WE WILL ROCK YOU



WE WILL WE WILL ROCK YOU

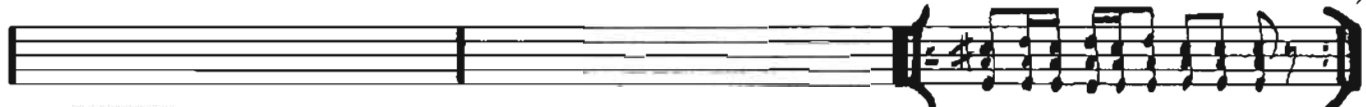
WE WILL WE WILL ROCK YOU

(GTR. FEEDBACK)

GTR. SOLO ON A AND D CHORDS (BACKING IS ONLY DRUMS)



(3 times)



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QUEEN.

Foto: Pressens Bild

WHAT'D I SAY

VERSE

(BREAK)

(BREAK)

HEY MAMA DON'T YOU TREAT ME WRONG
SEE THE GIRL WITH THE DIAMOND RING
TELL YOUR MAMA TELL YOUR PA

COME AND LOVE ME ALL NIGHT LONG
SHE KNOWS HOW TO TWIST THAT THING
I'M GONNA SEND YOU BACK TO ARKANSAS

OH OH OH
OH OH YES
HEY HEY YOU DON'T DO
HEY HEY RIGHT
ALL ALL YOU DON'T DO

(3) TELL ME WHAT'D I

CH

RIGHT NOW
RIGHT NOW
RIGHT NOW

SAY KNOW
TELL ME WHAT'D I WANNA
SAY RIGHT NOW
TELL ME WHAT'D I WANNA

SAY KNOW
TELL ME WHAT'D I YES I WANNA
SAY KNOW
TELL ME WHAT'D I HONEY I WANNA

SAY KNOW
TELL ME WHAT'D I YES I WANNA
SAY KNOW
(1:) YES, I WANNA

KEY. EXAMPLE

INTRO

CHORUS

PIANO

BASS

DR

SIMILE

WALKIN' THE DOG

-RUFUS THOMAS

GUITAR INTRO (A7)



VERSE

VOX

BABY'S BACK
ASKED HER MOTHER FOR-A
COME ON

DRESSED IN BLACK
FIFTEEN CENTS
BABY BABY

SILVERBUTTONS ALL
TO SEE AN ELEPHANT
COME ON

DOWN HER BACK
JUMP THE FENCE
BABY NOW

GTR

BASS A7

DR

SIMILE

HI-HO
HE JUMPED SO HIGH THAT HE
SILVER BELLS AND

TIP THE TOE
TOUCHED THE SKY
TACO SHELLS AND

SHE BROKE THE NEEDLE AND
NEVER GOT BACK TILL
PRETTY MAIDS ALL IN A

SHE CAN'T SEW } WALKIN' THE
FOURTH OF JULY
ROW

A7

DOG I'M JUST-A WALKIN' THE DOG AND IF YOU

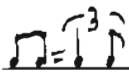
D7 A7

DON'T KNOW HOW TO DO IT, I'LL SHOW YOU HOW TO WALK THE DOG (HOOTING & WHISTLING!) (HOOTING & WHISTLING!)

E7 D7 A7 E7

8va

-SUNNY DAVID/
-DAVID WILLIAMS



WHOLE LOTTA SHAKIN' GOIN' ON



RAY, EXAMPLE

PIANO



WILD THING

- C. TAYLOR

INTRO

GUITAR: (w/ trem. bar)

VERSE

WILD THING YOU MAKE MY HEART SING YOU MAKE EV-

— RYTHING GROOVY — WILD THING

BRIDGE

1. WILD THING I — THINK I LOVE YOU BUT I WANNA KNOW — FOR SURE
2. WILD THING I — THINK YOU MOVE ME COME ON AND HOLD ME TIGHT { I LOVE YOU YOU MOVE ME }

— REPEAT VERSE

— SOLO OVER VERSE

— BRIDGE

— REPEAT VERSE

GUIT

RHYTHM EXAMPLE

BRIDGE

BASS

DRUMS

WHEN DOVES CRY

- PRINCE

VERSE

Am G

DIG IF YOU WILL — THE PIC — TURE

Am

YOU AND I ENGAGED IN A KISS THE

Am G

SWEAT OF YOUR BO — DY CO — VERS ME

Am

CAN YOU MY DAR — LING CAN YOU PIC - TURE THIS

Lyrics continue like this:

VERSE:

*Dream if you can, a courtyard
An ocean of violets in bloom
Animals strike curious poses
They feel the heat, the heat between me and you*

CHORUS:

*How can you just leave me standing?
Alone in a world that's so cold
Maybe I'm just too demanding
Maybe I'm just like my father, too bold
Maybe you're just like my mother
She's never satisfied
Why do we scream at each other
This is what it sounds like, when doves cry*

VERSE:

*Touch if you will my stomach
Feel how it trembles inside
You've got the butterflies all tied up
Don't make me chase you
Even doves have pride*

CHORUS:

How can you just leave me standing...

WHEN DOVES CRY - rhythm

SYNTH

SYNTH

SYNTH (F G) (F G)

RIFF FOR INTRO & INTERLUDES
(ALSO USED BY M.C. HAMMER IN "PRAY!")

SNARE

DRUMS



PRINCE.

Foto: Randee St. Nicholas/Warner Music

WHOLE LOTTA LOVE

- PAGE/PLANT/
JONES/BONHAM

INTRO

GTR: E (BASS)

2

YOU NEED

VERSE

E

COOLIN' LEARNIN' BABY I'M NOT BA BY I MEAN FOOLIN' LEARNIN' I'M GONNA SAY ALL THEM

IT YEAH GOOD TIMES BABY BABY GO BACK TO SCHOOL IN I'VE BEEN YEARNIN'

WAY DOWN INSIDE WAY WAY DOWN INSIDE HONEY YOU NEED IT HONEY YOU NEED IT

CH

I'M GONNA GIVE YOU MY LOVE (DRUMS ENTER) I'M GONNA GIVE YOU MY LOVE

OH WANNA WHOLE LOTTA LOVE WANNA WHOLE LOTTA LOVE

(1:) YOU'VE BEEN

NOISE SECTION

HIHAT W/PEDAL - PLUS SOUND EFFECTS

BREAK

(GTR. FILL)

3. YOU'VE BEEN

VERSE 3:

You've been coolin'
Baby I've been droolin'
All the good times baby I've been misusin'
Way way down inside, I'm gonna give you my love
I'm gonna give you every inch of my love
Gonna give you my love

CHORUS

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BREAK 2

WAY DOWN IN- SIDE WOMAN YOU ____ NEED, YEAH

E A LOVE ____ (DRUM FILL)

ENDING WAIL ON VERSE:

SHAKE FOR ME GIRL, I WANNA BE YOUR BACKDOOR MAN, HEY, HEY
KEEP A-COOLIN BABY, (CONT. SIMILE)

RHYTHM

GTR

BASS E

DR



LED ZEPPELIN.

Foto: Globe Photos/Camera Press

WHY CAN'T THIS BE LOVE

- VAN HALEN /
HAGAR /
ANTHONY /
VAN HALEN

INTRO

SYNTH BASS:

Am F

Am G (SYNTH, BREAK FOR BASS)

C (BAND)

Am F

1. G 2. G Am OH HERE IT COMES

VERSE

D5 Am

SELF THAT FUNNY FEEL IN' AGAIN WINDING ME
HEY ONLY FOOLS RUSH IN AND ON- LY

F G Em

UP INSIDE EVERY TIME WE TOUCH HEY I DON'T KNOW
TIME WILL TELL IF WE STAND THE TEST OF TIME ALL I KNOW

D5 Am

JUST TELL ME WHERE TO BEGIN CAUSE I NEVER
YOU GOT TO RUN TO WIN AND I'LL BE

F G Em

ER EVER FELT SO MUCH HEY
DAMNED IF I'LL GET HUNG UP ON THE LINE

PRE-CH

Bb F G

NO I CAN'T RECALL ANY LOVE AT ALL

Ab Bb F G

AH BABY THIS BLOWS 'EM ALL AWAY

CH

C Am Am/G

IT'S GOT WHAT IT TAKES SO TELL ME WHY

C/F F G C

CAN'T THIS BE LOVE STRAIGHT FROM THE HEART

Am Am Am/G C/F F G

OH TELL ME WHY CAN'T THIS BE LOVE

1. Am 2. Am

I TELL MY-

BRIDGE

F G F G F G F G

BA DA BA DA (etc.)

F G F G Am (1:)

(2:)

SOLO

Ab Bb Ab Bb Db Eb Gb Ab Gb Bb Ab Bb Db Bb

Ab Bb Ab Bb Db Eb Gb Ab Gb Bb Ab Gb F

REPEAT BRIDGE AND CHORUS

RHYTHM EXAMPLE

SYNTH

BASS C Am

TR

SIMILE

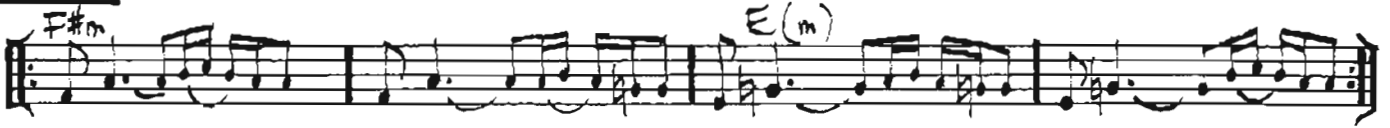
SIMILE

YOU COULD BE MINE

INTRO 1 GUITAR:



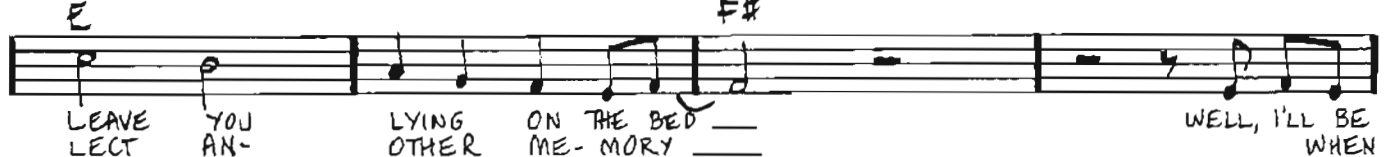
INTRO 2



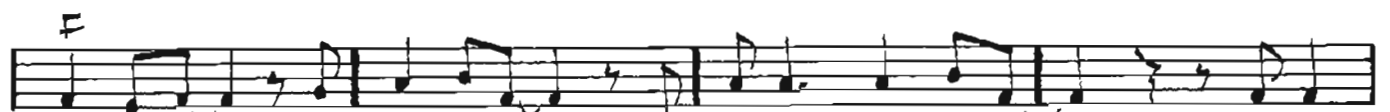
VERSE



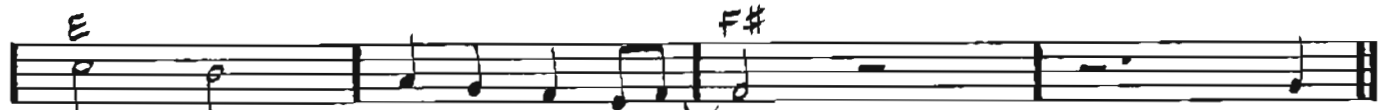
COLD HEARTBREAKER FIT TO BURN AND I'LL RIP YOUR HEART IN TWO AND I'LL
HOLI-DAYS COME AND THEY GO IT'S NOTHING NEW TODAY COL-



LEAVE YOU LYING ON THE BED WELL, I'LL BE
LECT AN- OTHER ME-MORY WHEN



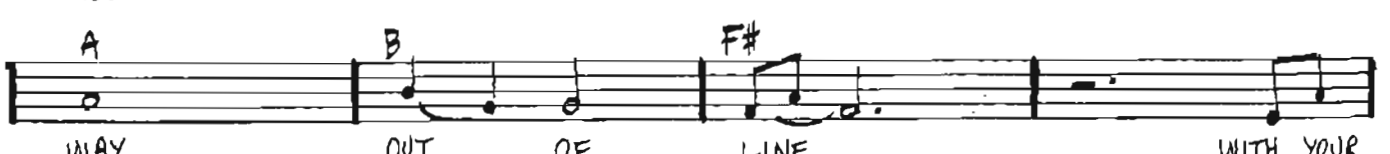
OUT THE DOOR BE-FORE YOU WAKE IT'S NOTHING NEW TO YOU 'COS I
I COME HOME LATE AT NIGHT DON'T ASK ME WHERE I BEEN JUST



THINK COUNT WE'VE SEEN THAT MOVIE TOO 'COS
CH STARS I'M HOME AGAIN }



YOU COULD BE MINE BUT YOU'RE



WAY OUT OF LINE WITH YOUR

A B F#

BITCH SLAP RAPPIN' AND YOUR COCAINE TONGUE YOU GET NO- THING DONE I SAID

A B 1. F# 2. C#

YOU COULD BE MINE MINE

INTRO 1 8 INTRO 2 8

(VOCAL FILLS : YOU COULD BE MINE)

BRIDGE 1

G F# G A D A

OH YOU'VE GONE SKETCHIN' TOO MANY TIMES

G F G A D A

OH WHY DON'T YOU GIVE IT A REST

G F# G B A G F# D A B

WHY MUST YOU FIND ANOTHER REASON TO CRY

SOLO

B D A B D A

A D A B D A B

BRIDGE 2

B C# D

BREAKIN' DOWN MY BACK AND I BE RACKIN' OUT MY BRAIN IT DON'T MATTER HOW WE MAKE IT 'COS IT GET TO CALL MY LAWYERS WITH RI- DICOLOUS DEMANDS YOU CAN TAKE THE PITY SO FAR BUT IT'S

D C# B C#

ALWAYS ENDS THE SAME YOU CAN PUSH IT FOR MORE MILEAGE BUT YOUR FLAPS'R' WEARIN' THIN AND I COULD MORE THAN I CAN STAND 'COS THIS COUCHTRIPS GETTIN' OLDER TELL ME HOW LONG HAS IT BEEN 'COS

D C# (1x)

SLEEP ON IT 'TIL MORNIN' BUT THIS NIGHTMARE NEVER ENDS DON'T FOR- 5 YEARS IS FOREVER AND YOU HAVEN'T GROWN UP YET

DRUMS BASS GUITAR (+ WRITTEN FIGURES!)

YOU REALLY GOT ME

- RAY
DAVIES

G

1. GIRL, YOU REALLY GOT ME GOING, YOU GOT ME SO I DON'T KNOW WHAT I'M DOING
2. SEE, DON'T EVER SET ME FREE - I ALWAYS WANNA BE BY YOUR SIDE

YEAH, GIRL, 1. 2. YOU REALLY GOT ME GOING, YOU GOT ME SO I CAN'T SLEEP AT NIGHT

A

YEAH, YOU REALLY GOT ME NO-DW, YOU GOT ME SO I DON'T KNOW WHAT I'M DOING

D

YEAH, YOU REALLY GOT ME NO-DW, YOU GOT ME SO I CAN'T SLEEP AT NIGHT YOU REALLY GOT ME YOU

D **C**

REALLY GOT ME YOU REALLY GOT ME

(CODA) D

RHYTHM EXAMPLE

KBD

GTR

BASS

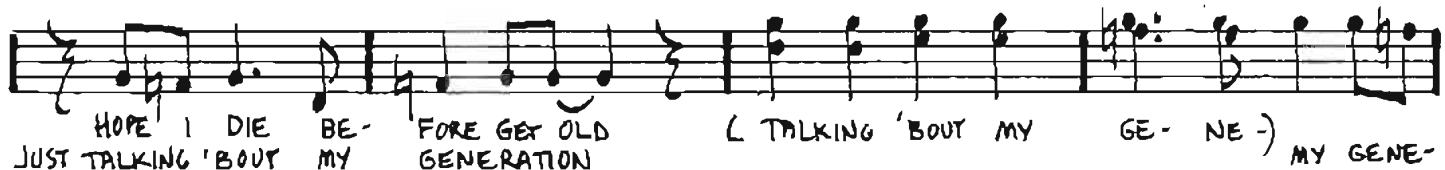
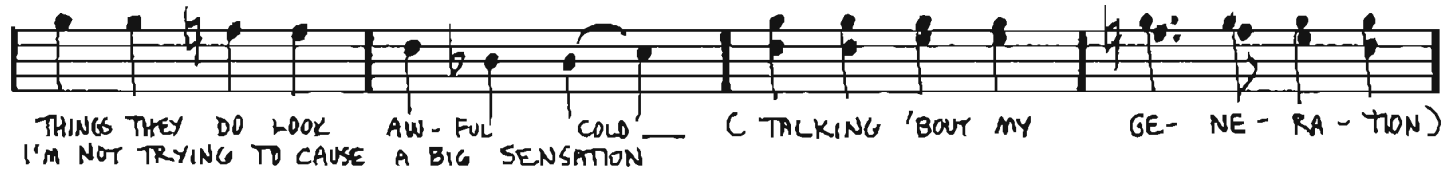
DRUMS

G

(GG F G F)

MY GENERATION

- PETE TOWNSHEND



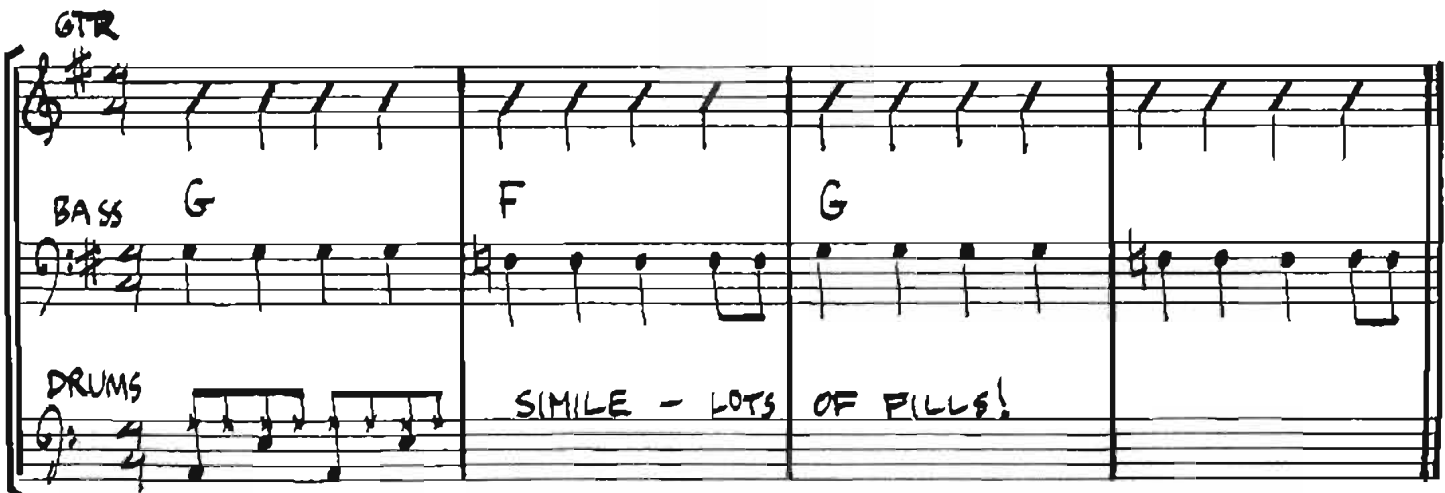
- BASS SOLO

- VERSE 2 IN A

- VERSE 1 IN B

- SOLO IN C# TO ENDING

RHYTHM EXAMPLE



I HEAR YOU KNOCKING

- BARTHOLOMEW/
KING

C7

1. YOU WENT AWAY AND LEFT ME LONG TIME AGO — AND NOW YOU'RE KNOCKIN' ON MY DOOR } I HEAR YOU
 2. BETTER GET BACK TO YOUR USE TO BE — 'CAUSE YOUR KINDA LOVE AIN'T GOOD FOR ME }

F7 **C7**

KNOCKIN' BUT YOU CAN'T COME IN I HEAR YOU

F7 **G7**

KNOCKIN' GO BACK WHERE YOU'VE BEEN I

C7

BEGGED YOU NOT TO GO BUT YOU SAID GOODBYE AND NOW YOU TELL ME ALL YOUR LIES } I HEAR YOU
 TOLD YOU WAY BACK IN FIFTY-TWO THAT I WOULD NEVER GO WITH YOU }

F7 **C7**

KNOCKIN' BUT YOU CAN'T COME IN I HEAR YOU

F7 **G7**

KNOCKIN' GO BACK WHERE YOU'VE BEEN 2. YOU

RHYTHM EXAMPLE

GTR

BASS **C7**

DR

STAIRWAY TO HEAVEN

- PAGE /
PLANT

A 8 **B** 8 **A** Am Am/G# Am/G D/F# FA

1. THERE'S A LA-DY WHO'S SURE ALL THAT GLITTERS IS GOLD AND SHE'S BUYING A STAIRWAY TO
2. TREE BY THE BROOK THERE'S A SONGBIRD WHO SINGS SOMETIMES ALL OF OUR THOUGHTS ARE MIS-
HEAVEN GIVEN WHEN SHE GETS THERE SHE KNOWS IF THE STORES ARE ALL CLOSED WITH A WORD SHE CAN GET WHAT SHE CAME FOR
INSTRUMENTAL

G/B Am Am Am/G# Am/G D/F# FA G/B Am

B 1. C D FA Am C G Dsus D

OH OH AND SHE'S BUY- ING A STAIR- WAY TO HEAVEN THERE'S A

C D FA Am C G FA

SIGN ON THE WALL BUT SHE WANTS TO BE SURE 'COS YOU KNOW SOMETIMES WORDS HAVE TWO MEANINGS (2.) IN A

C 2. Am7 Dsus D Am7 Em/D D C/D D

OH IT MAKES ME WONDER

Am7 Dsus D Am7 Em/D D C/D D

OH IT MAKES ME WONDER

D 1, 2. C G/B Am C G/B FA Am

FEELING I GET WHEN I LOOK TO THE WEST AND MY SPIRIT IS CRYING FOR LEA- VING IN MY
WHISPERED THAT SOON IF WE ALL CALL THE TUNE THEN THE PIPER WILL LEAD US TO REA- SON AND A

C G/B Am C G/B FA Am

THOUGHTS I HAVE SEEN RINGS OF SMOKE THRU THE TREES AND THE VOICES OF THOSE WHO STAND LOO- KING
NEW DAY WILL DAWN FOR THOSE WHO STAND LONG AND THE FORESTS WILL ECHO WITH LAUGH- TER

D 3. C G/B Am C G/B FA Am

IF THERE'S A BUSTLE IN YOUR HEDGEROW DON'T BE ALARMED NOW IT'S JUST A SPARKLING FOR THE MAY - QUEEN
YOUR HEAD IS HUMMING AND IT WON'T GO IN CASE YOU DON'T KNOW THE PIPER'S CALLING YOU TO JOIN - HIM

C G/B Am C G/B FA Am C G/B

YES THERE ARE TWO PATHS YOU CAN GO BY - BUT IN THE LONG RUN THERE'S STILL TIME TO CHANGE THE ROAD YOU'RE ON
DEAR LADY CAN YOU HEAR THE WIND BLOW AND DID YOU KNOW YOUR STAIRWAY LIES ON THE WHISPERING WIND

C 1. Am7 Dsus D Am7 Em/D D C/D D

AND IT MAKES ME WONDER

STAIRWAY TO HEAVEN - rhythm

A GTR Am Amadd9/G# Am/G D/F# FΔ G/B Am

B C D FΔ Am C G Dsus D 1. FΔ 2. FΔ

C GTR Am7 Dsus D Am7 Em/D D C/D D

D GTR Bass C G/B Am C G/B FΔ Am C G/B

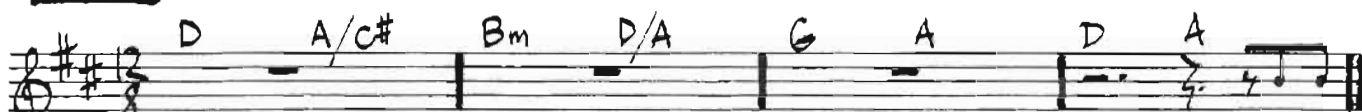
E (BASS) Dsus Dsus D C Dsus D C G/B

F GTR/BASS Am G F G 2 2

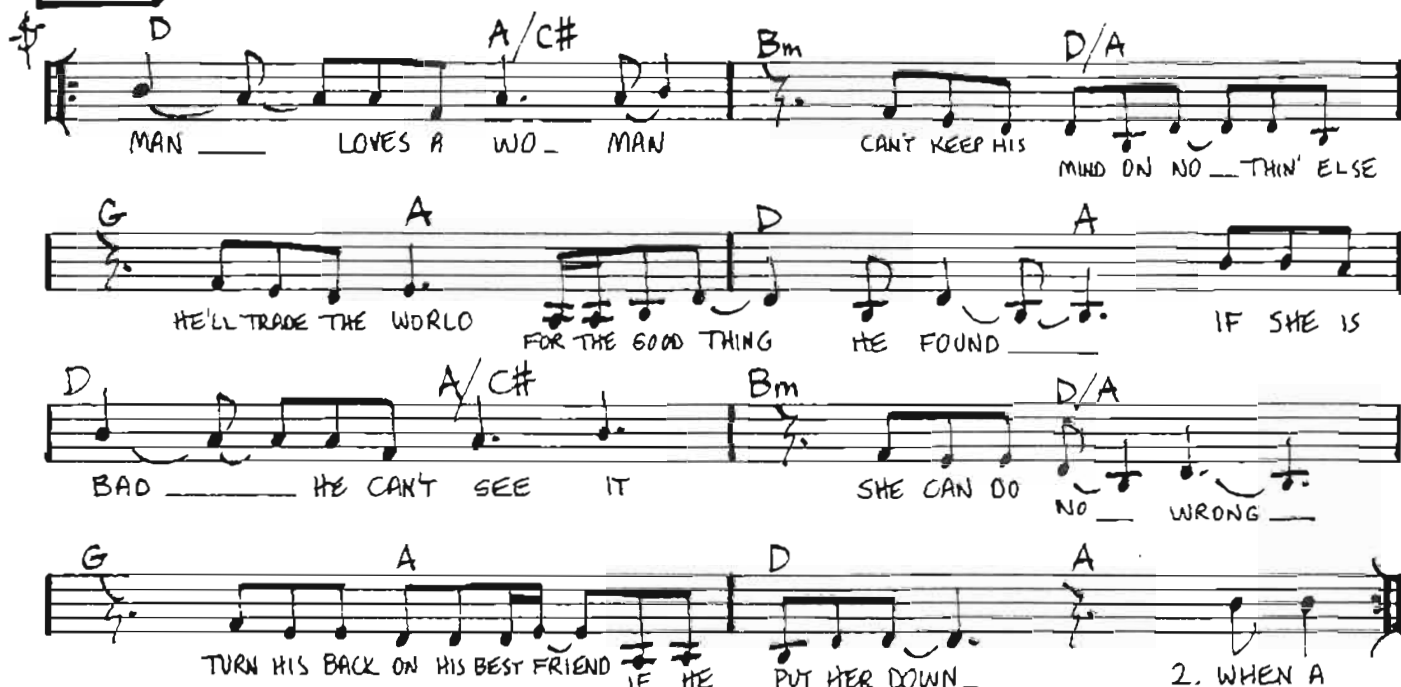
ZEPPELIN - "IV"
- "THE SONG REMAINS THE SAME"

WHEN A MAN LOVES A WOMAN

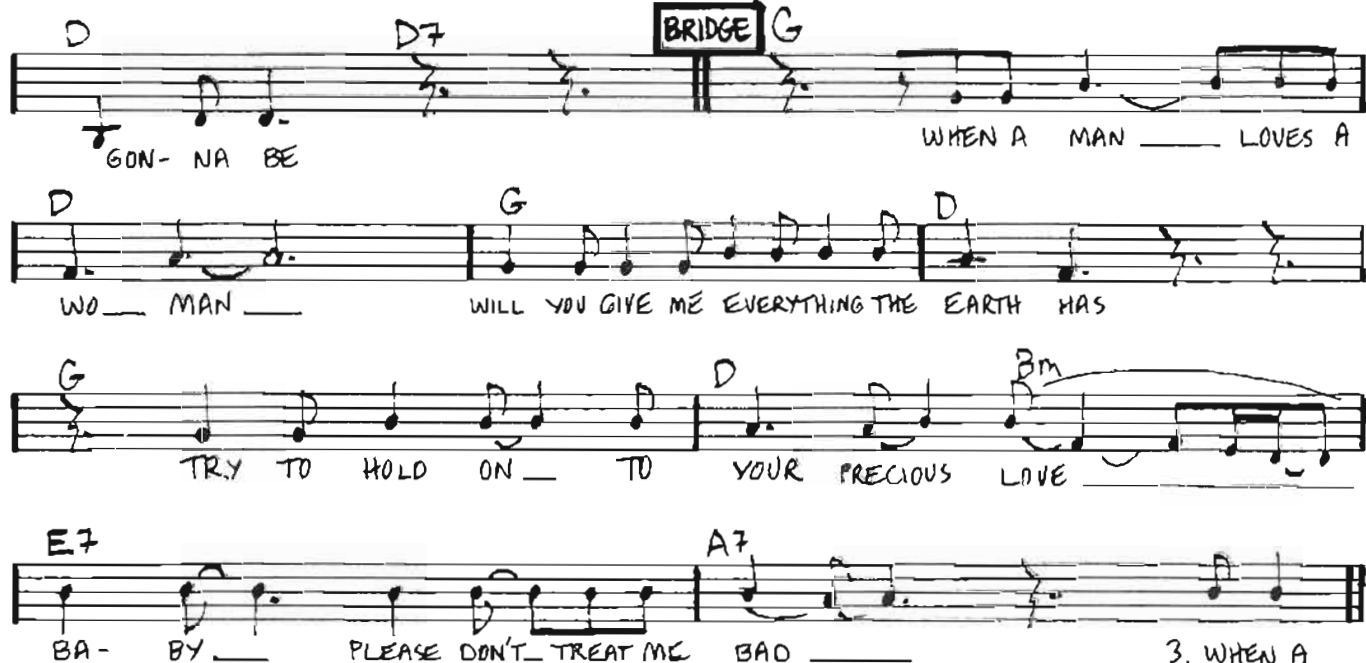
INTRO



VERSE



BRIDGE



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2. When a man loves a woman, spend his very last dime
Tryin' to hold on to what he needs
He gives up all his comforts, and sleep out in the rain
If she say, "That's how it ought to be".

3. When a man loves a woman, deep down in his soul
She can bring him such misery
If she's playing him for a fool, he's the last one to know
Lovin' eyes don't ever see

WHEN A MAN... rhythm example

GUITAR $\text{F}\sharp\text{F}\sharp 12/8$  **SIMILE** (plays mostly in bridge)

ORGAN $\text{F}\sharp\text{F}\sharp 12/8$ **D** **A/C $\sharp$** **Bm** **D/A** 

BASS $\text{F}\sharp\text{F}\sharp 12/8$ 

DRUMS $\text{F}\sharp\text{F}\sharp 12/8$  **SIMILE**



PERCY SLEDGE.

Foto: Pressens Bild.

LOVE HURTS

- B. BRYANT

INTRO

Guitar:

Band:

(Hihat)

VERSE

Guitar: F C (Hihat)

HURTS YOUNG LOVE I SCARS KNOW LOVE BUT WOUNDS E- AND VEN MARS SO A- NY I KNOW A

HEART THING NOT OR TOUGH TWO OR I'VE STRONG LEARNED E- NOUGH TO TAKE A LOT OF FROM YOU I'VE REALLY LEARNED A

PAIN LOT TAKE A LOT OF PAIN LOVE IS LIKE A CLOUD HOLDS A LOT OF RAIN } LOVE
REALLY LEARNED A LOT LOVE IS LIKE A FIRE BURNS YOU SO, IT'S HOT

HURTS OH LOVE HURTS I'M

Band: Guitar:

(DRUM FILL)

BRIDGE

Em B7 Em B7 Em B7 Em

SOME FOLKS RAVE OF HAPPY-NESS, BLISSFUL-NESS, TO GET-HERNESS

A7 D7

SOME FOLKS FOOL THEM-SELVES I GUESS BUT THEY'RE NOT FOOLING ME I KNOW IT ISN'T

VERSE

G B7 Em G7 C D D/C

TRUE NO IT ISN'T TRUE LOVE IS JUST A LIE MADE TO MAKE YOU BLUE LOVE

SOLO

G F C G

HURTS OH LOVE HURTS

G Em C D

Handwritten musical score for a song. The score consists of four staves with lyrics and guitar chords.

Staff 1: Chords: G, Em, C, D, C. Lyrics: I KNOW IT ISN'T

Staff 2: Chords: G, B7, Em, C, D, D/C. Lyrics: TRUE KNOW IT ISN'T TRUE LOVE IS JUST A LIE MADE TO MAKE YOU BLUE LOVE

Staff 3: Chords: G, F, C, G, F, C. Lyrics: HURTS OH LOVE HURTS OH LOVE

Staff 4: Chords: G, F, C, G. Lyrics: HURTS OH LOVE HURTS

RHYTHM EXAMPLE

Handwritten musical score for a rhythm example. The score consists of three staves: GUIT., BS., and DR.

GUIT. (Guitar): Treble clef, key signature of one sharp (F#). The first measure contains a sequence of eighth notes: F#, G, A, B, C, D, E, F#.

BS. (Bass): Bass clef, key signature of one sharp (F#). The first measure contains a sequence of eighth notes: F#, G, A, B, C, D, E, F#.

DR. (Drums): Bass clef. The first measure contains a sequence of eighth notes: F#, G, A, B, C, D, E, F#.

UNDER THE BRIDGE

- KIEDIS
FLEA
FRUSCIANTE
SMITH

INTRO

GOITAR:

VERSE

SOMETIMES I FEEL LIKE I DNE ON THE STREETS IT'S HARD TO BELIEVE THAT THERE'S NOBODY OUT THERE COS SHE'S MY COMPANION

SOMETIMES I FEEL LIKE- I WALK THRU THE HILLS 'COS THAT I'M IT'S HARD TO BELIEVE

MY ONLY FRIEND IS THE CITY SHE KNOWS WHO I AM AT LEAST I HAVE HER LOVE THE CITY AND SHE OP ANGELS KISSES ME WINDY SHE LOVES ME

CHORUS

I DONT EVER WANNA FEEL LIKE I DID THAT DAY, TAKE ME TO THE PLACE I LOVE, TAKE ME ALL THE WAY

I DONT EVER WANNA FEEL LIKE I DID THAT DAY, TAKE ME TO THE PLACE I LOVE, TAKE ME ALL THE WAY

INTERLUDE

REPEAT VERSE AND CHORUS

BRIDGE

YEAH, YEAH YEAH, YEAH OH, NO NO NO YEAH, YEAH

LOVE ME, I SAY YEAH, YEAH

CODA



UNDER THE BRIDGE DOWNTOWN —

IS WHERE I DREW SOME BLOOD
I COULD NOT GET ENOUGH
FORGOT ABOUT MY LOVE
I GAVE MY LIFE A-WAY
YEAH YEAH

NO NO NO YEAH YEAH
DOWNTOWN, I SAID, YEAH YEAH

(REPEAT CODA 4x WITHOUT VOCALS FOR ENDING)

RHYTHM EXAMPLES

VERSE 1 - GUITAR:



CHORUS

GTR. BS. DR. SMILE

INTERLUDE - VERSE 3

BRIDGE - CHORUS

A WHITER SHADE OF PALE

-KEITH REID
GARY BROOKER

INTRO

ORGAN

GTR.

BASS

DR.

SIMILE

C C/B Am Am/G F F/E Dm Dm/C

SIMILE

SIMILE

ORGAN: G G/F Em Em/D C F G F G

VERSE

WE SKIPPED THE LIGHT FAN - DANGO
SHE SAID: "THERE IS NO REASON
C/B (ORGAN MELODY) Am Am/G
AND TURNED CARTWHEELS CROSS THE FLOOR -
AND THE TRUTH IS PLAIN "TO SEE" -
F F/E Dm Dm/C

I WAS FEELIN' KIND OF SEASICK
BUT I WANDERED THRU MY PLAYING CARDS
G G/F Em Em/D
BUT THE CROWD CALLED OUT FOR MORE
AND WOULD NOT LET HER BE
C C/B Am Am/G

THE ROOM WAS HUMMING
ONE OF SIXTEEN VESTAL

MAR-DER
VIRGINS

AS THE CEILING FLEW A
WHO WERE LEAVING FOR THE

-WAY-
COAST-

F F/E Dm Dm/C G G/F Em Em/D

WHEN WE CALLED OUT FOR AN - OT- HER DRINK
AND AL-THO' MY EYES WERE O PEN

THE WAITER BROUGHT A TRAY } AND SO IT
THEY MIGHT AS WELL BEEN CLOSED }

C C/B Am Am/G F F/E Dm G7 3

CHORUS

WAS THAT LA TER

AS THE MILLER TOLD HIS TALE

C C/B Am Am/G F F/E Dm Dm/C

THAT HER FACE AT FIRST JUST GHOSTLY TURNED A WHITER SHADE OF PALE

G G/F Em Em/D C F C G

AFTER 2ND VERSE: REPEAT **INTRO** AND **CHORUS**

STILL GOT THE BLUES

- GARY MOORE

INTRO

GUITAR,
8va:

Dm7

F/G

C(maj7)

F(maj7)



Bm7b5

E7

Am

(BREAK)

(BASS + GTR)



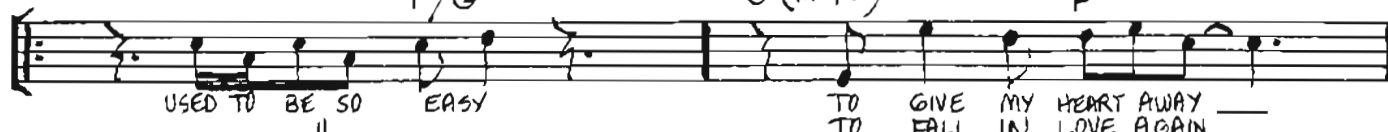
VERSE

Dm7

F/G

C(maj7)

F



Bm7b5

E7

Am



Dm7

F/G

C

F



Bm7b5

E7



CHORUS

Am

Em7

Am

D9



F#9

E7+9

Am

(BREAK)



BRIDGE

Bm7

E7

Am

(Am/B)

(Am/C)



Bm7

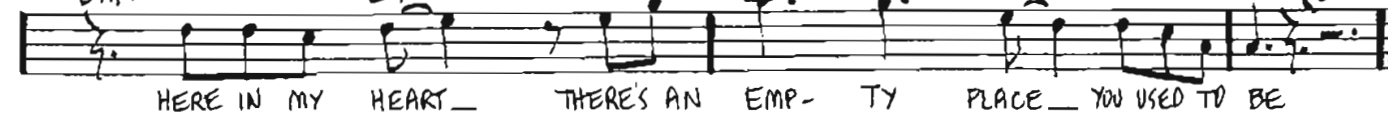
E7

F#9

Em7

Dm7

Am (BREAK)



- SOLO ON **VERSE** - DOUBLE **CHORUS** - ENDLESS SOLOS ON **INTRO**

STILL GOT THE BLUES - rhythm example

GUITAR

SYNTH Dm7 F/G

BASS

DR.

GUITAR IN CHORUS: Am Em7 (SIMILE)

PIANO IN CHORUS: Am Em7 (SIMILE)

The musical score is written on four staves. The first staff is for GUITAR, the second for SYNTH, the third for BASS, and the fourth for DR. The time signature is 12/8. The first section (measures 1-4) shows the GUITAR playing a melodic line, the SYNTH playing chords Dm7 and F/G, the BASS playing a simple bass line, and the DR. playing a steady eighth-note pattern. The second section (measures 5-8) is the chorus, indicated by a double bar line. It shows the GUITAR and PIANO playing chords Am and Em7, with a (SIMILE) marking indicating a similar pattern. The SYNTH and BASS parts are not shown in the chorus section.

SOMETHING

-GEORGE HARRISON

INTRO

Guitar (8va):

VERSE

Drums:

SOMETHING IN THE WAY SHE MOVES
SOMETHING IN HER SMILE SHE KNOWS
SOMETHING IN THE WAY SHE KNOWS

ATTRACTS ME LIKE NO OTHER LOVER
THAT I DON'T NEED NO OTHER LOVER
AND ALL I HAVE TO DO IS THINK OF HER

SOMETHING IN THE WAY SHE WDS
SOMETHING IN HER STYLE THAT SHOWS
SOMETHING IN THE THINGS SHE SHOWS

DON'T WANT TO LEAVE HER NOW YOU KNOW I BELIEVE AND HOW...

BRIDGE

YOU'RE ASKIN' ME WILL MY LOVE GROW
I DON'T KNOW I DON'T KNOW

YOU STICK AROUND AND IT MAY SHOW
I DON'T KNOW I DON'T KNOW

SOLO

YOU'RE ASKIN' ME WILL MY LOVE GROW
I DON'T KNOW I DON'T KNOW

YOU STICK AROUND AND IT MAY SHOW
I DON'T KNOW I DON'T KNOW

SOMETHING - rhythm

GUITAR VERSE

Handwritten musical notation for the guitar verse. It consists of three measures. The first measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The second measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The third measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The word "SIMILE" is written below the second measure.

Handwritten musical notation for the guitar and organ parts. It consists of five measures. The first measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The second measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The third measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The fourth measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The fifth measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The word "SIMILE" is written above the fourth measure.

GTR BRIDGE

Handwritten musical notation for the guitar bridge. It consists of three measures. The first measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The second measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The third measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The word "SIMILE" is written above the second measure.

Handwritten musical notation for the guitar and bass parts. It consists of two measures. The first measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note. The second measure has a guitar part with a quarter note, a quarter rest, and a quarter note, followed by a bass line with a quarter note, a quarter rest, and a quarter note.

WHEN THE CHILDREN CRY

INTRO (8va)

G D# Em Bm C G

SMILE

VERSE

LITTLE CHILD LITTLE CHILD DRY YOUR CRYIN' EYES
YOU MUST SHOW THE WAY

HOW CAN I EXPLAIN THE FEAR YOU FEEL INSIDE ?
TO A BETT ER DAY FOR ALL THE YOUNG

'CAUSE YOU WERE BORN IN TO THIS E-JIL WORLD
'CAUSE YOU WERE BORN FOR THE WORLD TO SEE

PRE-CH

WHERE MAN IS KILL ING MAN LIVE AND NO ONE KNOWS JUST WHY
THAT WE ALL CAN LIVE WITH LOVE AND PEACE

WHAT HAVE WE BEGUN ? JUST LOOK WHAT WE HAVE DONE
NO MORE PRESIDENTS AND ALL THE WARS WILL END

CHORUS

ALL THAT WE DESTROYED YOU MUST BUILD AGAIN WHEN THE
ONE UNIT ED WORLD UNDER GOD

CHILD- REN CRY LET THEM KNOW WE TRIED 'CAUSE WHEN THE CHILD- REN

SING THEN THE NEW WORLD BE- GINS GINS (GUITAR)

SOLO

PRE-CHORUS

CH

RHYTHM

IS ACOUSTIC GUITAR (CF. INTRO) -
ADD LONG NOTES ON DISTORTED GUITAR
AND BASS AD LIB!

-PRINCE

Fsus2

Dm7 add G

SMILE

(KBD + GTR.)

C

$$Bb(\text{add } 9)$$

(SNA RE)

F 645 2

Dm7add G

1 NEVER MEANT TO CAUSE YOU ANY SORROW

C

30 (add 9)

I NEVER MEANT TO CAUSE YOU ANY PAIN

F9452

Dm7 add G

I ONLY WANTED TO SEE YOU LAUGHING

c

F (BREAK)

ONLY WANT TO SEE YOU LAUGHING IN THE PURPLE-RAIN PURPLE RAIN PURP-LE RAIN

Bb (add 9)

PURPLE RAIN PURP LE RAIN

F sus 2

Dm7 add G

PURPLE RAIN PURP - LE RAIN

ONLY WANTED TO

SEE YOU BATHING IN THE PURPLE RAIN I NEVER WANTED TO BE YOUR WEEKEND LOY-

VERSE 2:

*I never wanted to be your weekend lover
I only wanna be some kind of friend
Baby, I could never steal you from another
It's such a shame our friendship had to end*

(CHORUS)

*(Purple rain, purple rain...)
I only want to see you underneath the purple rain*

VERSE 3:

*Honey, I know, I know times are changing
It's time we all reach out for something new
You say you want a leader, but I can't seem to make up my mind
I think you better close it,
and let me guide you to the purple rain*

(CHORUS)

*(Purple rain, purple rain...)
I only want to see you, only want to see you in the purple rain*

(End by long solos over VERSE)

RHYTHM EXAMPLE

Handwritten musical notation for a rhythm example, showing staves for Guitar/Keyboard, Bass, and Drums. The notation is in 4/4 time and features a key signature of one flat (Bb).

- Guitar, Keyboard:** The first staff shows a diamond-shaped chord symbol (F sus 2) in the first measure, followed by a half note in the second measure, and a triplet of eighth notes in the third measure.
- Bass:** The second staff shows a half note in the first measure, followed by a half note in the second measure, and a half note in the third measure.
- Drums:** The third staff shows a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure, and a series of eighth notes in the third measure.

WHITE ROOM

JACK BRUCE
PETE BROWN

INTRO (2 GUITARS, 8va:)

Intro: Gm F Dm C Am7

VERSE

Verse: D C G/B Bb C D C/F G Bb C

(1.) WHITE ROOM WITH BLACK CURTAINS NEAR THE STATION BLACK ROOF
(2.) PARTY SHE WAS KINDNESS IN THE HARD CROWD CONSOL -

COUNTRY NO GOLD PAVEMENTS TIRED STARLINGS SILVER
ATION FROM THE OLD WOUND NOW FOR- GOTTEN YELLOW

HORSES RUN DOWN MOONBEAMS IN YOUR DARK EYES DAWNLIGHT
TIGERS CROUCH IN JUNGLES IN YOUR DARK EYES SHE'S JUST

SMILES ON YOUR LEAVING MY CON- TENTMENT I'LL
DRESSING GOODBYE WINDOWS TIRED STARLINGS I'LL

BR. WAIT — IN THIS PLACE WHERE THE SUN LO NEVER SHINES
SLEEP — IN THIS PLACE WITH THE ONELY CROWD (BREAK)

WAIT — IN THIS PLACE WHERE THE SHADOWS RUN FROM THEMSELVES YOU SAID
LIE — IN THE DARK

VERSE: D C G/B Bb C D C/F G Bb C

NO STRINGS COULD SE- CURE YOU AT THE STATION PLATFORM

TICKET RESTLESS DIESELS GOODBYE WINDOW I WALKED

INTO SUCH A SAD TIME AT THE STATION AS I

WALKED OUT, FELT MY OWN NEED JUST BE- GINNING I'LL

BRIDGE

WAIT IN THE QUEUE WHEN THE TRAINS COME BACK

WAIT FOR YOU WHERE THE SHADOWS RUN FROM THEMSELVES

REPEAT **INTRO** - **VERSE** (V.2) - **BRIDGE** - (BR. 2) - **INTRO**

FADE ON **SOLOS** OVER VERSE

RHYTHM EXAMPLES

INTRO

BASS Gm F Dm C Am7

DR 3/4 SIMILE

VERSE

GTR. BS. D C G/B Bb C D C/F G Bb

DR SIMILE

BRIDGE

GTR. BS. C G Bb A

DR SIMILE